



THE BRICKBUILDER.

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Advertisements will be printed on cover pages only.

GEORGE F. SHEPLEY.

MR. H. H. RICHARDSON was unquestionably not merely a genius, but also one of the greatest architects this country has produced, and when on his death his business, by his express instructions, was handed over to three young men who had grown up in his office, the opportunities which such inheritance carried with it, involved a degree of responsibility which could not have been met by men of ordinary calibre. The success which has attended the firm of Shepley, Rutan & Coolidge has shown to what extent Mr. Richardson's successors were able to meet these opportunities; and the position which Mr. Shepley took in his firm was one which few could have occupied more acceptably. He was a man of singularly delicate balance. He was thoroughly artistic and refined by sentiment, and yet possessed the temperament which could reconcile the conflict which so often arises between high art and practical requirements. He succeeded in winning the confidence of some of the largest property owners in the country and received from them respect for his practical executive abilities, as well as for his artistic judgment. His health was never robust and though he never seemed worried or perplexed under the strain of his large practice, the anxieties of a very exacting profession unquestionably hastened his death. He was a man eminently fitted in everything except robust

health to cope with the largest problems and these were presented to him in abundance. He was born in St. Louis in 1860, his father having been one of the most brilliant lawyers in the city. His architectural training was received entirely in Boston, where he graduated from the Massachusetts Institute of Technology in the class of 1882. His professional training thereafter was obtained entirely in the office of Mr. Richardson, whose daughter he married. He was always deeply interested in professional matters, was a director of the American Institute of Architects, was frequently called upon for individual consultations outside of the usual routine of business, and made himself many friends and no enemies by his unvarying courtesy and quiet tact. The firm of which he was a member has been entrusted with some of the largest work in the country. The Art Institute in Chicago, the Leland Stanford, Jr. University in California, the United States Building at the Paris Exposition of 1900, both of the enormous railway stations in Boston, the Union Station at Albany, the Public Library at Chicago, the Ames Building and numerous other commercial structures in Boston, and, most recently, the extensive buildings for the Harvard Medical School, show to what extent this firm has earned its high position. Mr. Shepley's death leaves a gap which will not easily be filled, and his reputation as well as his character is of a sort which should be an inspiration to every young architect.

CLERK OF THE WORKS.

IT is a custom among some architects to maintain on a building, at their own expense, a competent inspector who shall be constantly watching over portions of the work. In England the practice is almost universal to have a so-called clerk of the works, whose salary is paid by the owner. It is to be regretted that that practice has not been followed more generally here, especially in the supervision of steel construction and fireproofing. Abundant investigation has shown beyond doubt that the action of Portland cement is to protect for an indefinite period the steel work with which it is directly in contact, but nothing short of the most thorough and unremitting personal supervision ought to satisfy the architect that the cement coating or filling has been properly applied. In the same manner constant supervision is required in the setting of fireproof material. When floor blocks are once in place it is practically impossible to know the manner in which they are set, and, as custom has decided rather against grouting the blocks, the only way to make sure that the joints are properly filled is to watch every one.

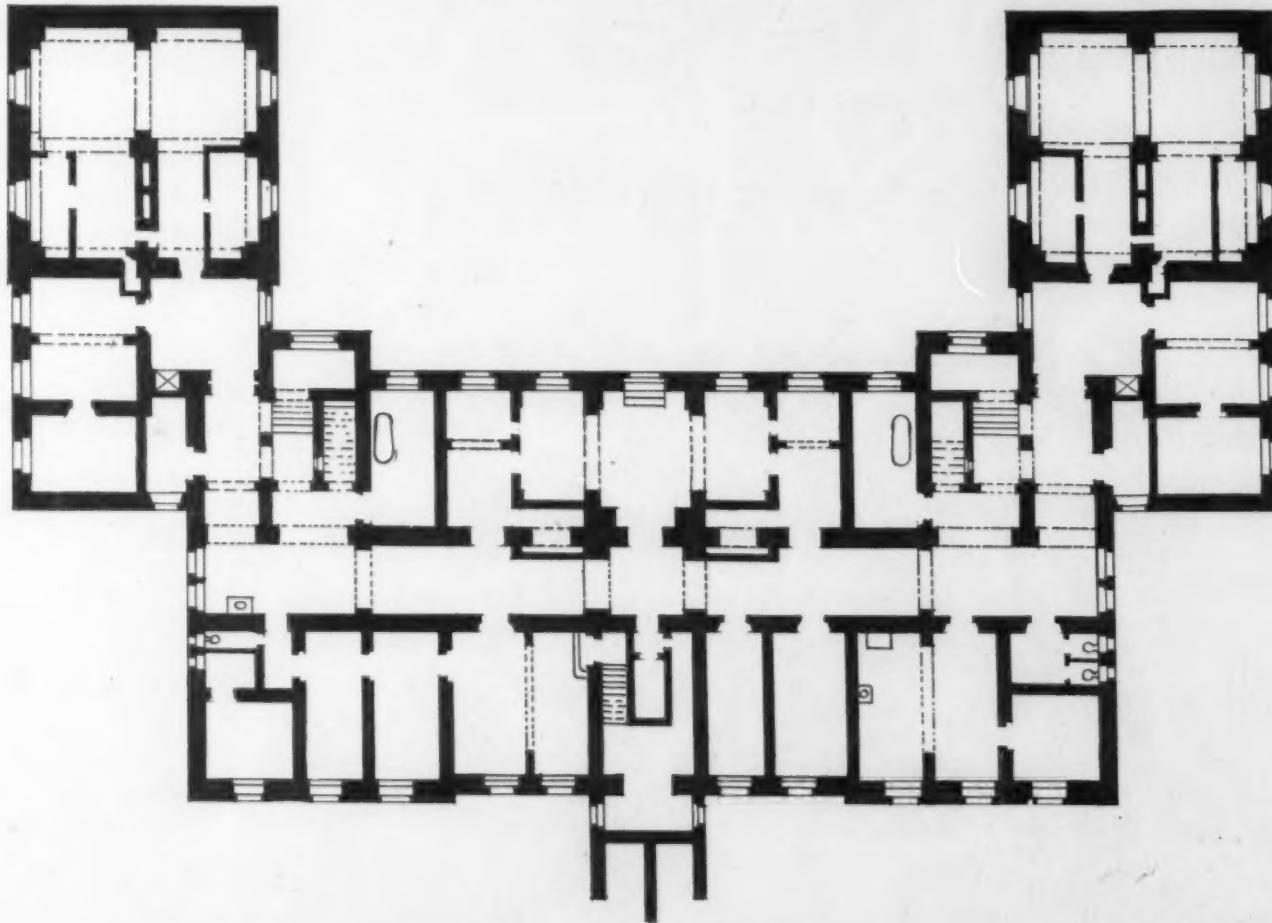
Three Special Clinical Hospitals of the University at Breslau, Germany.

BY EDMUND M. WHEELWRIGHT.

THE hospital at Breslau is, I believe, the latest example of the German university hospital. The professor in charge of each department has full control of the staff, the nurses and the administration of his hospital, and the general superintendent of the hospital has only charge of the food and other supplies and the care of grounds. The professor of each clinic is therefore practically the superintendent of a small special hospital.

especially equipped for scientific and educational work may be founded. Such institutions would appear requisite for the development of highly trained specialists as well as for the highest scientific study of diseases.

From an architect's point of view these buildings at Breslau are unsatisfactory in the picturesqueness of their external expression and in the use of columns and vaults in floor construction where fireproof floors, carried on steel beams, permitting flat ceilings, better lighting and unobstructed floor space, would have been more reasonable. It should be considered a fundamental principle of hospital construction that picturesque effect gained by the slightest sacrifice of utilitarian advantage should not be permitted.



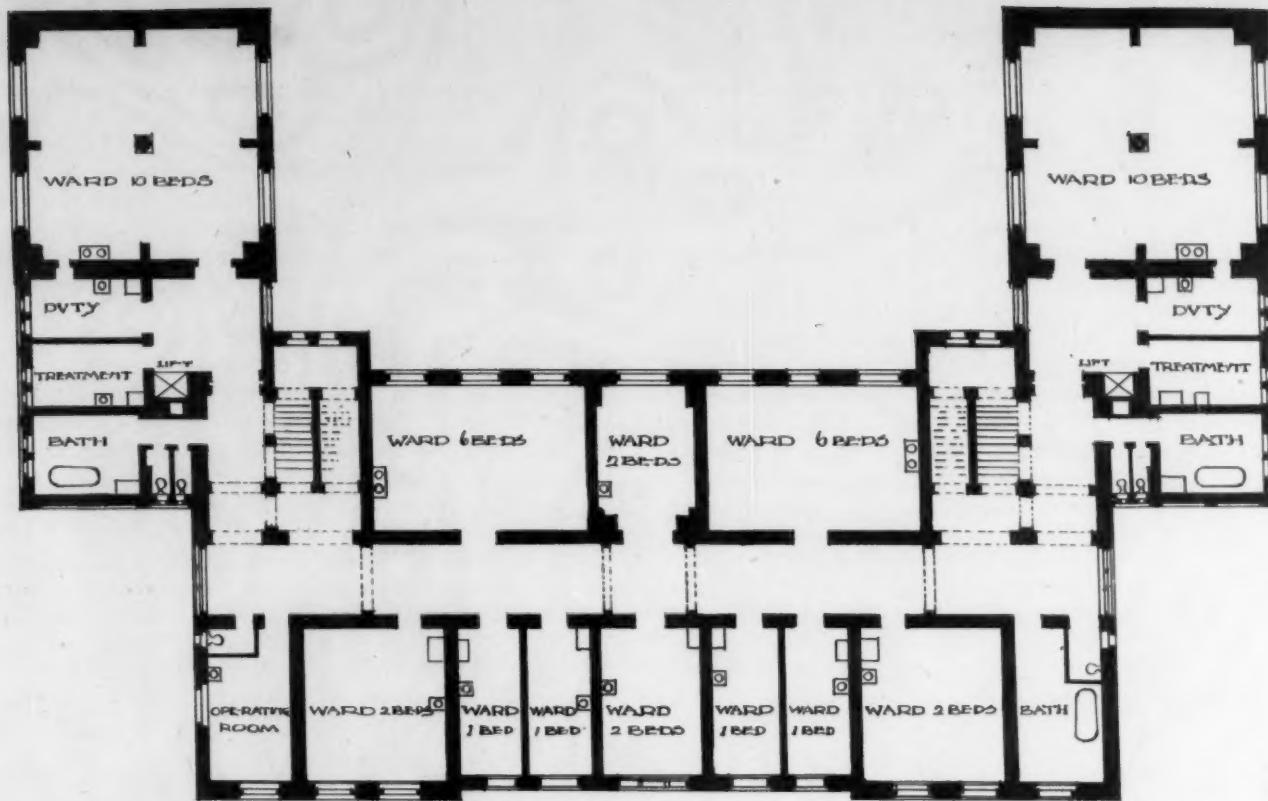
BASEMENT PLAN, HOSPITAL FOR SKIN DISEASES.

It is, in fine, a federation of hospitals. Such a system permits a very close relation between the hospital wards and clinical and laboratory work, and it would appear to be a better organization for scientific and educational work than that of the centralized hospital system, which has been developed by the gradual establishment of scientific and educational equipments in connection with charitable foundations for the care of the sick. It is doubtful, however, whether such a system is as economical as the centralized system in meeting the chief function of a hospital, that of the immediate care of the unfortunate, but none the less it is to be desired that in our great centers of medical education hospitals thus

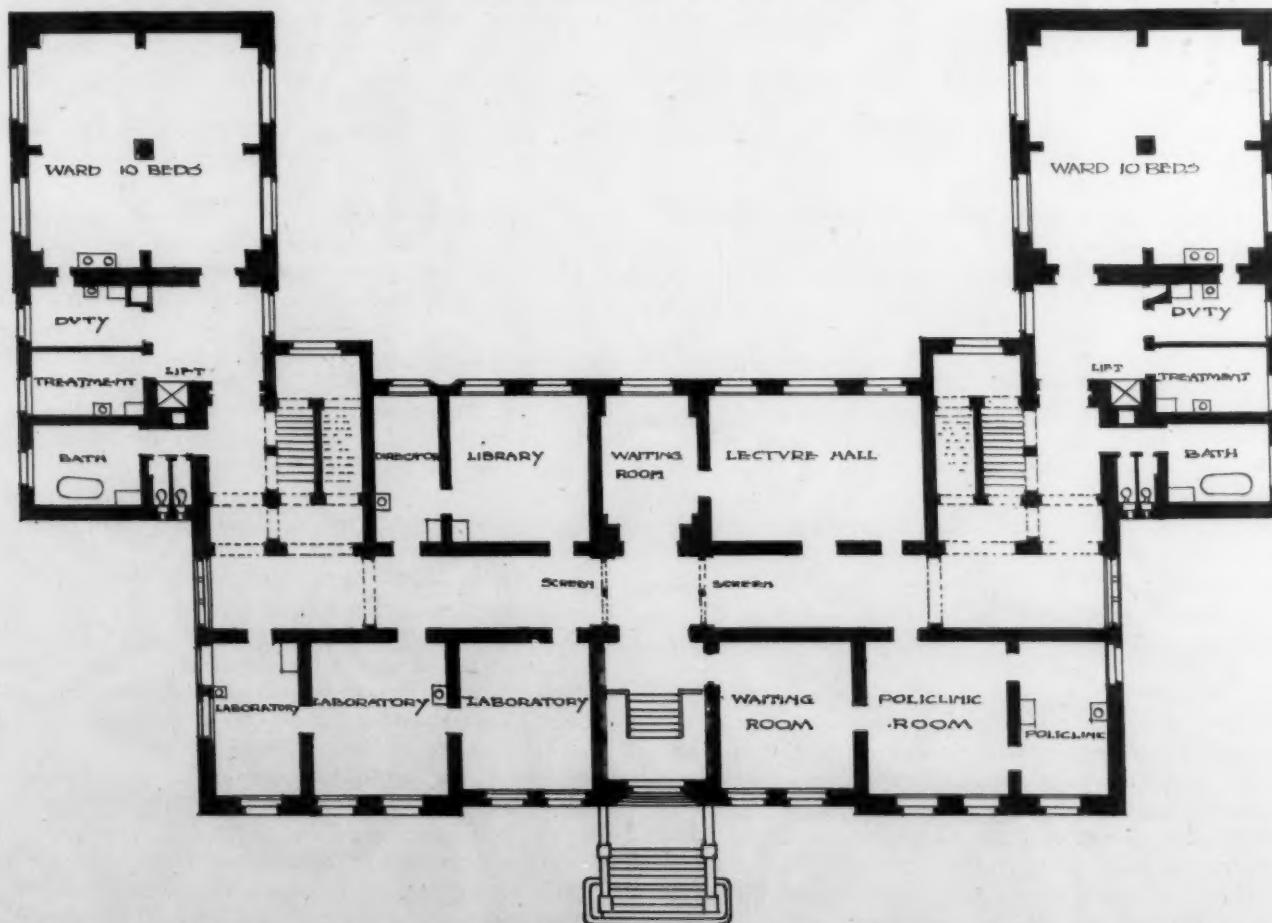
HOSPITAL FOR SKIN DISEASES.

The building for the skin clinic has two stories and an attic. The hospital has eighty-nine beds, twelve of which are for children. The patients are in three classes, two of which are for paying patients, those of the first class having private rooms and those of the second class occupying two and four bed wards. The third-class patients are in open wards.

No provision is made for complete separation of the paying patients from the charity patients, and Professor Neissen, the director, recognizes this to be a disadvantageous arrangement in a hospital of this kind, where patients are seldom seriously ill and confined to their beds,



SECOND FLOOR PLAN, HOSPITAL FOR SKIN DISEASES.



FIRST FLOOR PLAN, HOSPITAL FOR SKIN DISEASES.

since privileges given the paying patients cannot well be denied the others. There are four first-class wards and four second-class wards. The latter are designed for two beds each, but are often used for four patients, as can properly be done without violation of hygienic laws as the space per patient is nine and one-half square meters.

One of the second-class and each of the first-class wards has a stationary bath so that the patient can be treated either in the bath or in the bed, and a movable raising and swinging apparatus makes it possible to easily lift the patient and lower him into the bath without causing the suffering to certain patients that is inevitable in lifting and handling by nurses. Each of the single rooms has a set bath which is used in case of need by other patients.

The operating room is in the second story and is lighted from the north and the northwest. The patients are moved to this room on a four-wheeled truck under each bed. The third-class patients are placed in the four large wards in the wings of the first and second stories and in two smaller wards in second story of the main building. In all there are for this class sixty-four beds for adults and twelve for children. For certain diseases sex is not regarded in assignment to rooms. The entire north wing, first and second floors, is for women and the south wing for men. A glass door on the second story separates the two parts of the building. As far as the classification can be maintained, sexual diseases are treated on the first story and skin diseases on the second.

Adjoining each of the large wards is a duty room with a window commanding the ward, and adjoining this duty room is a room for examination and treatment. Immediately adjoining each large ward is a lobby which is used as a day room. In each wing is a bathroom, arranged for electrical treatment, and two water-closets. Besides the five bathrooms on first and second stories there is a steam bath for each sex in the basement. These can also be used as hot-air baths. Here too are two sets of sweating apparatus and hydro-therapeutic apparatus. At the right of the entrance are the polyclinical rooms. Patients have immediate access to the waiting room without passing through the main corridor. Adjoining the waiting room is the examination room, divided by a screen set between the windows and permitting the examination of two patients at a time. In this room are the appliances for the examination and preliminary treatment of gonorrhea. Adjoining the examination room is a second room, which can also be divided by a curtain, one-half being used for the examination of women and the other for out-patients. This room is also used to a certain extent for treatment of out-patients.

The laboratories are on the left of the entrance and in the basement.

The library is in the first story, which contains, in addition to books, a most interesting collection of casts. The professor's private room is to the left of the library, and to the right is the waiting room for the lecture hall. In this room are kept charts, photographs, microscopic and other drawings used for instruction, as well as the records of cases.

The lecture hall accommodates sixty-eight students, who sit on either side of the patient, who is placed upon

a raised platform. The pupils can easily step down to closely inspect the subject.

In front of the corridor door is an opaque glass screen which serves to shut off draughts and also as a surface upon which changes in the subject may be noted. Wash-bowls are set on either side of the hall.

In the attic is a large photographic studio and the X-ray apparatus. Here also are a parlor and bedroom for the assistant physician, a bedroom for the head nurse and one for the engineer. The janitor's quarters are in the basement.

In each wing of the basement is a diet kitchen to which food is brought from the central kitchen of the hospital. The wards are served by lifts. Adjoining each kitchen is a dormitory for housemaids who prepare the food and clean the building. There are, besides, in the basement, storerooms, soiled clothes room, boiler room, students' toilet room, sterilizing room and animal room, together with the laboratories mentioned above.

The building is of fireproof construction; all the ceilings are vaulted and the staircases are of granite. The floors of the wards and the clinical rooms are of oak laid in asphalt; the floors of other rooms are of pine; the corridors and toilet rooms of terrazzo. The stud of both the first and second stories, including the vaulting, is 4.80 meters. The cost of the building, not including special interior fittings, was about \$70,000.

HOSPITAL FOR DISEASES OF THE EYE.

The basement, the floor of which is nearly on the street level, contains quarters for the janitor, the engineer and the women servants; two kitchens with lifts for food service, animal rooms, boiler rooms, etc. There are exits on the east side to admit patients to the garden. The animal rooms in the northeast wing are separated from the other rooms by a corridor opening into the garden.

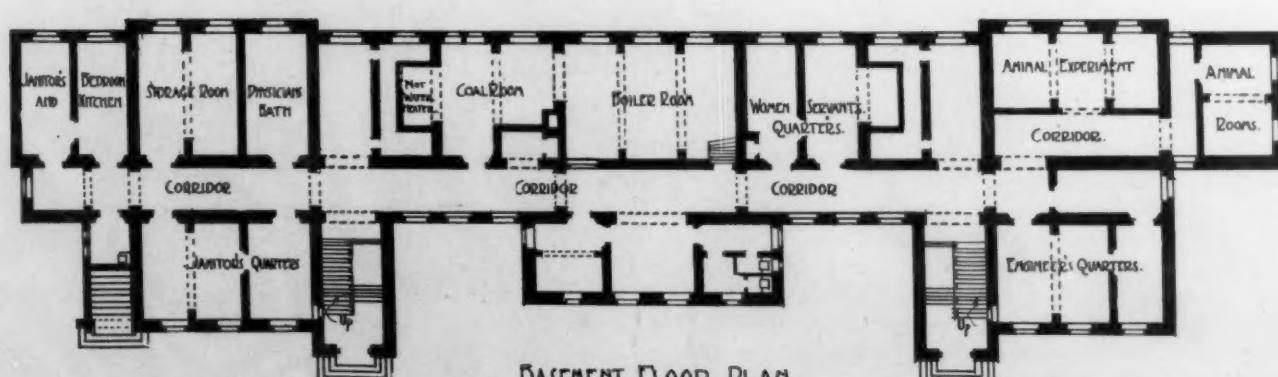
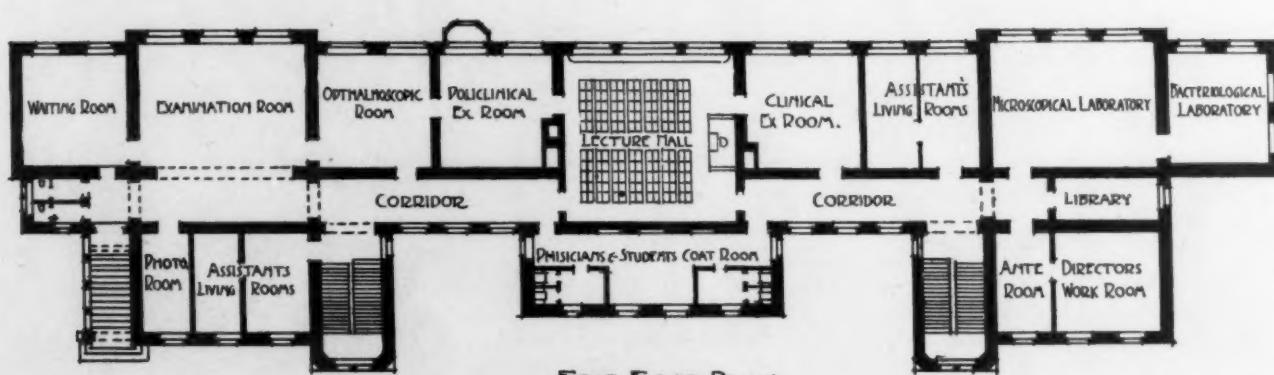
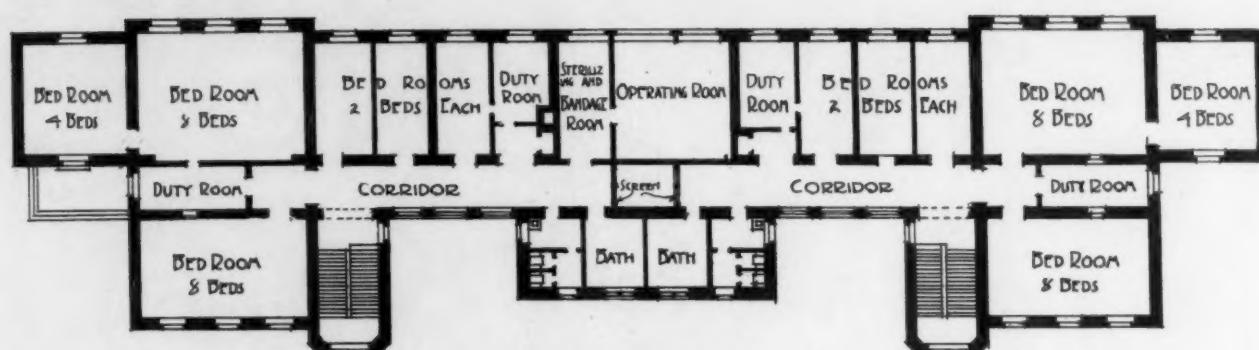
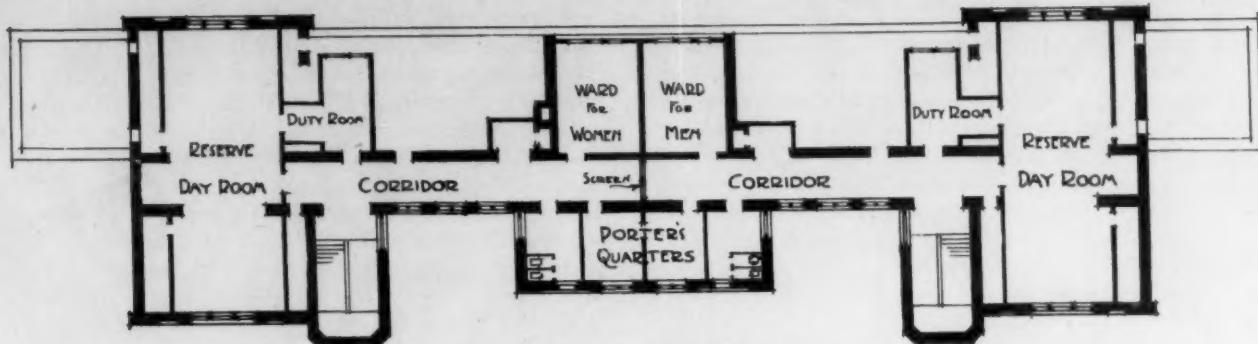
An outside staircase is provided for the out-patients' access to their waiting room on the first story; a large examining room, immediately adjoining this waiting room, is connected with the ophthalmoscopic room. The ophthalmoscopic room has walls colored with a pale tint and is fitted with appliances for darkening the room to any required degree. Adjoining this room is a polyclinical examination room, which is also provided with apparatus for chemical analysis and has a bay window of glass for perimeter and ophthalmometer work.

Next to this room is the lecture hall, which has apparatus for darkening like that in the ophthalmoscopic room. There are ninety-one folding seats, the back of each being fitted with a hinged shelf which gives a writing surface for the occupant of the seat behind.

Adjoining the lecture hall is a clinical examination room with light-proof window shutters and diaphragms.

This room is intended primarily for apparatus for physiological-optical tests, the sideroscope, electrical devices, neurological investigation, etc. This room, the lecture hall, the polyclinical examination room and the ophthalmoscopic room are connected by doors placed opposite to each other, so that when open, tests of sight can be made at a distance of thirty meters.

Next come two living rooms for an assistant, and beyond these is the microscopical laboratory, with the



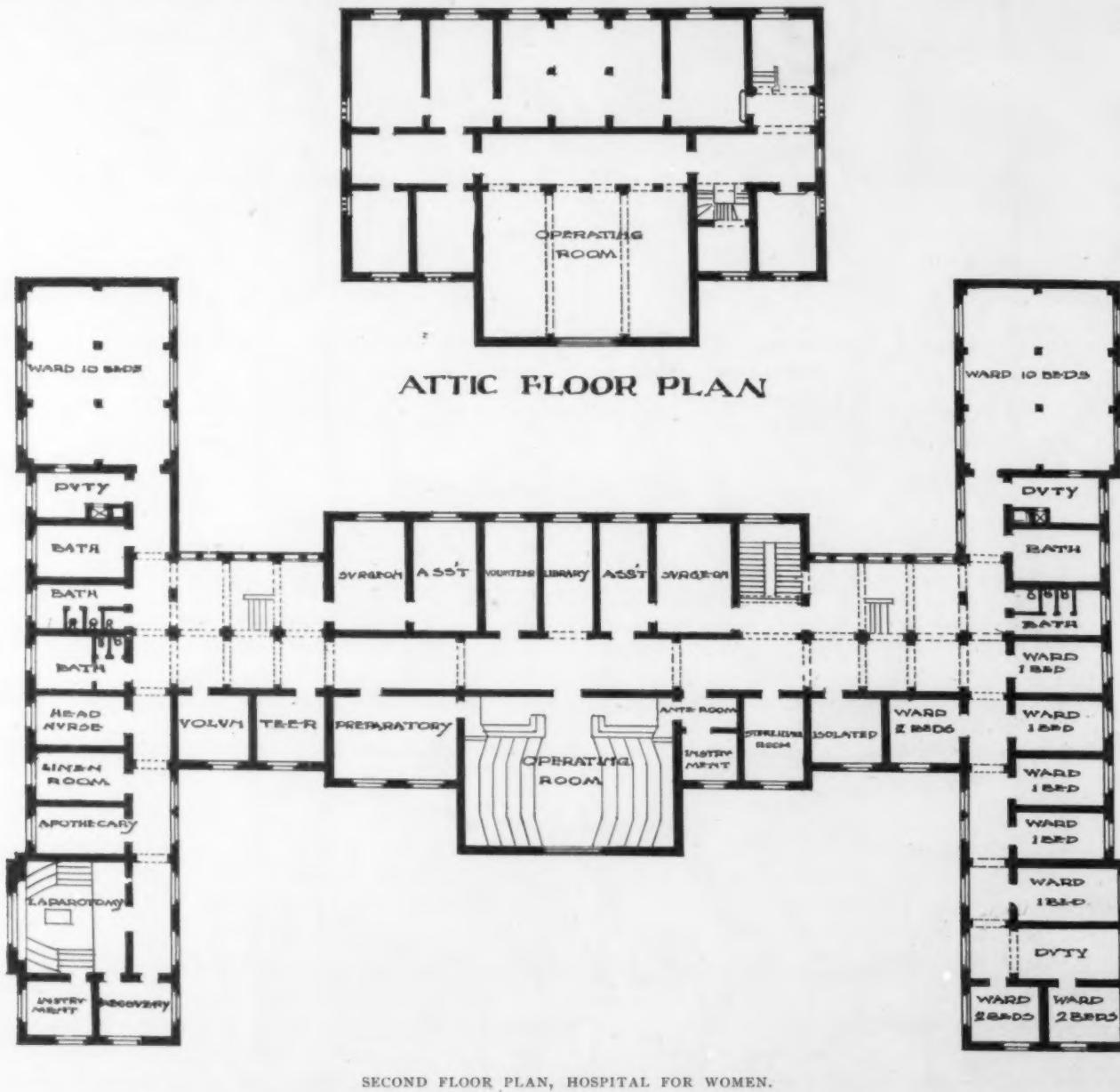
HOSPITAL FOR DISEASES OF THE EYE.

bacteriological laboratory adjoining. These two rooms give seats for twenty students.

In the southerly wing is the photographing room and two living rooms for an assistant. The cloak and toilet rooms for physicians and students are in the central pavilion.

In the second story the southerly wing is for women and the northerly for men. There are for each sex two eight-bed, one four-bed and three two-bed wards. For

ment and of all hallways and toilet rooms are vaulted; those of the other rooms are plastered. The floor of the entrance halls, together with those of the operating and sterilizing rooms, is of vitrified tile. The hallways and the water-closets in second story have terrazzo floors; elsewhere in the building these floors are of asphalt. Otherwise the living and work rooms, the wards and the lecture hall, have pine floors, those of the second story being laid in asphalt.



SECOND FLOOR PLAN, HOSPITAL FOR WOMEN.

each group of wards there are two duty rooms, one of which has a diet kitchen adjoining.

The operating room, with sterilizing and bandage room adjoining, is on the west side. The toilet rooms are in the central pavilion on the north.

In the attic are reserve wards and day rooms for both sexes. The porter's quarters are in this story.

The first and second stories have each a stud of 4.40 meters. The building is of brick. The ceilings of base-

ment and of all hallways and toilet rooms are vaulted; those of the other rooms are plastered. The floor of the entrance halls, together with those of the operating and sterilizing rooms, is of vitrified tile. The hallways and the water-closets in second story have terrazzo floors; elsewhere in the building these floors are of asphalt. Otherwise the living and work rooms, the wards and the lecture hall, have pine floors, those of the second story being laid in asphalt.

Except for the living rooms in the basement and the assistants' rooms, which depend upon stoves, the building is heated by steam.

The cost of this building, exclusive of grading and of interior furnishings, was about \$50,000.

HOSPITAL FOR WOMEN.

The building is in the form of the letter H. The projecting wings for the accommodation of patients are

separated by the central portion containing lecture rooms, etc.

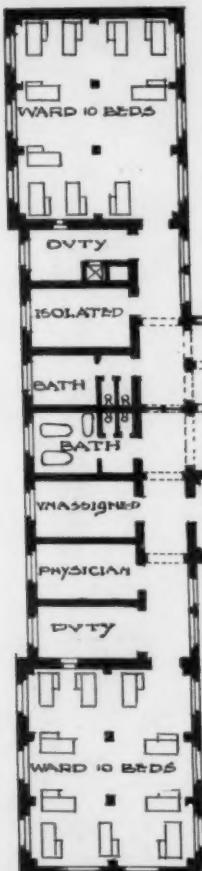
For general dispensary work there is a large room at the left of the main entrance, opposite which is an examination room; from this opens a series of connecting rooms, viz., the director's office, a small lecture hall and two rooms for museum purposes. At the right of the entrance are the living apartments of the dispensary assistant. Two staircases placed in the angles which the main building makes with the wings lead to the second floor, the principal division of which is the operating room, occupying the central portion. Students, however, continue the ascent to the second story, where from a gallery, 4.1 meters above the floor, they descend to their

In the north wing is the laparotomy room, with a broad central window, and seats for about twenty-four spectators; adjoining this is a recovery room and an instrument room. All the rooms in each story are vaulted.

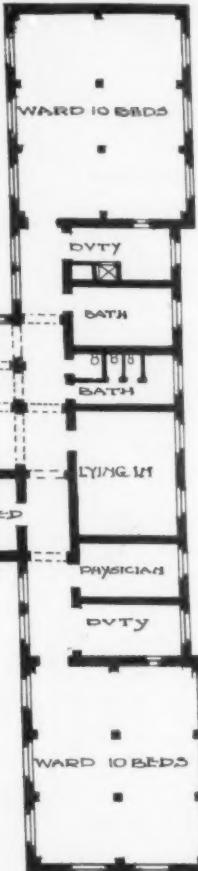
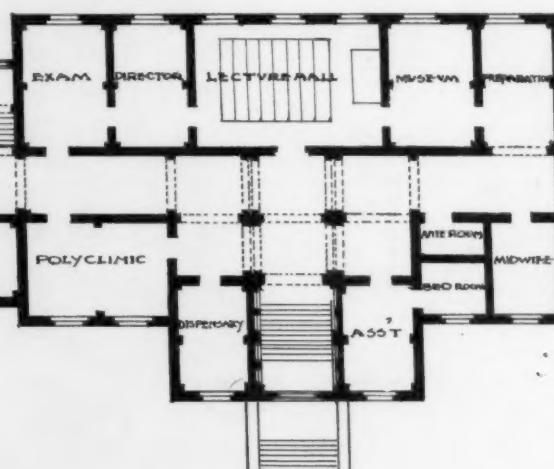
A noteworthy feature of the operating room is that the doors are hung on overhead tracks, the wheels of which are exposed. They are opened by long, curved handles that are readily worked by the elbow.

TERRA-COTTA MARBLE.

THE most beautiful and durable building stone to be found in the United States is undoubtedly the gray Knoxville marble. It takes a fine finish, is susceptible of the most delicate carving and its composition is such as to



FIRST FLOOR PLAN, HOSPITAL FOR WOMEN.



seats. In this way all contact of students with patients and operating surgeons is avoided. Adjoining the operating room is a large anteroom and also a small instrument room. Two rooms for assistant surgeons and three for volunteer surgeons, a library and a sterilizing vault are also on this floor.

On the first floor both wings are devoted to maternity patients. The left one is divided by means of a glass partition in the corridor in two equal parts, one of which is a reserve ward and is, in general, unoccupied. The ten-bed maternity wards are at the ends of the wings, those at the back having windows on two sides, and those at the front on three. Each wing has its own lying-in room.

On the second floor, over the maternity wards, are accommodations for other patients; two rooms with ten beds each, three with two beds and five with one each, besides a few rooms for patients who must be isolated.

resist the action of the atmosphere for an indefinite period, only the hardest granite and gneiss excelling it in this respect. Aside from cost it has but one fatal defect; it is not in any sense fireproof. All the good qualities, however, of Knoxville marble, plus the fire-resisting attributes, and at far less cost, have been successfully united in terra-cotta. The Nixon Theater at Pittsburgh is being built with a terra-cotta enameled on a light body. Mr. B. H. Marshall, the architect of the building, experimented with the enamel by adding a very slight amount of blue and red in the mixture, and had the surface of the enamel cut down to a dull velvet with sand blast. The result is a beautifully matted surface showing a mere suggestion of the pale purples, blues and reds which run through the gray Knoxville marble, and it requires a very close inspection to satisfy one that the building is not actually constructed of marble.

Old Brick Houses at Richmond, Surrey.

BY R. RANDAL PHILLIPS.

TO think of the Strand as a muddy path between bramble bushes and the embankment as a meandering walk by the side of a rural Thames requires considerable effort of the imagination; and it is similarly strange to conceive the riverside lanes at Richmond and Twickenham as thoroughfares of a great city, the trees



GATEWAY, OLD PALACE, RICHMOND.

gone, the air tainted, and electric cars speeding along where once the quiet barge horse towed his gayly-painted craft; yet the first has been, and the second in all probability will be. For Richmond is scarce ten miles from St. Paul's Cathedral, and as the giant octopus of London throws its restless arms ever farther, the fields become enveloped in the deadly embrace—even now there is little green space left between Richmond and the metropolis. That fact means much. It means that the appearance of Richmond—its streets and houses—has been changed; that the cockneyizing element spreads apace; and that large houses stand empty, their former tenants flown to higher reaches of the river, reaches yet unspoiled by the proximity of a vast city. The fate of these mansions is to be pulled down by the speculating builder, who will erect a great many small houses in the grounds, houses generally devoid of taste, and maybe built of the cheapest and flimsiest materials. But here and there among the modern buildings are many remnants of a century and more ago, old brick houses overgrown with creeper, unpretentious, dignified, restful houses in quiet contrast to the bizarre all around them.

The town proper lies at the foot of the hill, that vantage-ground whence one may look down on a world-famous view of woodland and meadow with the Thames shining

here and there like a spangle on the grass. Not for that view alone, but for the general sylvan beauty of the place, Richmond enjoyed five centuries of Royal and distinguished patronage. Formerly its name was Sheen (meaning beautiful, bright, shining, from a Saxon derivative) and one part of it is still called so; but it was Henry the Seventh who gave it his own name, Rychemonde (the name of the Yorkshire town from which he received his title before ascending the throne).

As one writer has put it, imagine to yourself a tolerably-sized, rudely-constructed manor house; some thirty rudely-built cottages, or rather huts, inhabited by hewers of wood and drawers of water; imagine a long procession of a king and court, heralds and men-at-arms, servitors and pages, threading along the old road through Mortlake and passing these hovels, the owners of which run from the fields, and their wives from their baking on iron plates, to follow it to the manor house; a little braying of horns, a good deal of trouble with the emblazoned banners, and much clanking of accoutrements and arms; and then you have a picture of Sheen in the days of Edward the Third (1312-1377), when first it became a place of note.

Ever afterwards, up to comparatively modern times, it remained a favorite resort of the court, the nobility, and distinguished persons in all stations of life; some brief reference to whom will be made later.

Perhaps the most suggestive piece of brickwork in Richmond is the fragment of the old Palace and its gateway, which seems to have been the entrance to the wardrobe court. It is said that Edward the Confessor built a palace at Richmond, but fire and time utterly destroyed



THE OLD PALACE, RICHMOND.

that building, and also the several succeeding royal houses which occupied the site; so that this gateway and the little building within alone remain as a relic of the palace which Henry the Seventh built,—“that magnificent mansion where Henry the Eighth had entertained right royally Imperial guests; where Queen Elizabeth had loved



HOUSE ON THE GREEN, RICHMOND.

to retire her dignity from the pressure of affairs of state; the residence Prince Henry had adorned with the taste of a Francis and the splendour of a Medici; whose corridors had been familiar with the dignity of Wolsey, the wisdom of Burleigh, the gallantry of Essex, Sydney and Raleigh; and whose presence-chamber had been illumined by the beauties of a dozen successive generations."

The palace grew sadly dilapidated under Cromwell and eventually after a life of vicissitude (Strype in 1720 speaks of it as "now decayed and parcelled out in tenements") fell into utter ruin.

The gatehouse is of red brick (now weathered a dull color) with bluish bricks for the pattern work so characteristic of Tudor architecture. The stonework of the arch at the front is very much eaten away, but at

the back is a newer relieving arch. Over the front are the royal arms of England, with the dragon and greyhound for supporters, as borne by Henry the Seventh. The gatehouse faces the Green — that delightful feature of old-time England — whereon tournaments, jousts, lists, games and other festivities took place. It has been repaired within the last ten years and some attention given to the little bay window. The story goes that in the room to which this window belongs Queen Elizabeth died, — of smallpox, as is well known, — but there is no absolute authority for the statement, and it would seem much more probable that her death took place in another and larger part of the palace. Just inside the gateway is the small range of buildings shown in one of the accompanying illustrations, especially interesting as having had very little done to them in the way of restoration. It seems that only such necessary works of repair as repointing the brickwork, putting new tiles on the roof where needed and painting afresh have been carried out on the exterior, while inside the woodwork (including a fine staircase) remains practically in its original condition.

At the lower end of the little courtyard to which the gateway gives access is a building which is often spoken of as the "Old Palace," but this is quite erroneous. The building is called "The Trumpeting House," from the fact that two stone figures of boy trumpeters stood on either



THE TRUMPETING HOUSE, FRONT TO COURTYARD, RICHMOND.



THE TRUMPETING HOUSE, RIVER FRONT, RICHMOND.

side of the entrance (they are now in the cellars). The house was built in the time of Queen Anne (who died in 1714). It is a very delightful example of what has come to be called early Georgian work, carried out, like most of that work, in warm red bricks with the flat arches over the windows in bricks of a brighter tint, forming a pleasant contrast. The roofs are covered with slates which have weathered to a beautiful silver-green color, and with the white-painted wood cornice and window frames the whole forms a very charming composition. The entrance from the courtyard is by a small octagonal hall. On the opposite front — the main front, facing the river — is a large pediment carried by four Tuscan columns in stone, the



THE TRUMPETING HOUSE, RICHMOND.

tympanum being filled in with brick. Details can be seen in the illustrations and need no comment, but perhaps incidentally it is worth while referring to the modern sun-blinds, which might have been treated more squarely at the head in keeping with the rest of the house; it is just in small matters of this kind that modern additions and alterations often mar old buildings. "The Trumpeting House" has a beautiful lawn running down towards the river, bordered by many fine trees, and in the grounds is an old archway with a finely wrought iron gate probably of the time of Henry the Seventh.

Adjoining the old Palace gateway is "Maids of Honor Row," consisting of four large brick houses built about 1737 by King George the Second and Queen Caroline, when Prince and Princess of Wales, to pro-

to London in 1708. These houses, then, which form "Maids of Honor Row" are Georgian, with which period I am mainly concerned for the present, and in considering them it is opportune to draw a few comparisons. Georgian architecture has been the subject of much abuse. Men in the vanguard of a Gothic revival, inflamed beyond measure in their zeal for "living work," men to whom the detail on a building seemed often of more concern than the building itself,—such as these found much to revile in Georgian work. Its symmetry did not appeal to them,—they called it lifeless monotony; its scanty decoration had no attraction for them,—it was too classical, too academic, and its squareness was distasteful to minds that loved all kinks and corners. Doubtless there was some truth in the imputation; but, looking at the houses designed by the average architect in England to-day, one doubts the tenets of which they are the outcome,—in many instances indeed the results are appalling. Men there are in plenty capable of designing houses worthy of English architecture, but they are not the men who form the bulk of the profession. These latter have little talent,—often they have been pushed into architecture by well-meaning but mistaken parents who desired their sons to have a "gentlemanly" calling,—and I have



MAIDS OF HONOR ROW, RICHMOND.



OLD PALACE TERRACE, RICHMOND.

vide accommodation for the ladies of the court. In No. 4 lived John James Heidegger, master of the revels to George the First and Second, and he died there in 1749. He was a Swiss and came

long been of opinion that it would be far better for English architecture if such men were taught the A B C of Georgian work. In education it is becoming an accepted axiom that the greatest



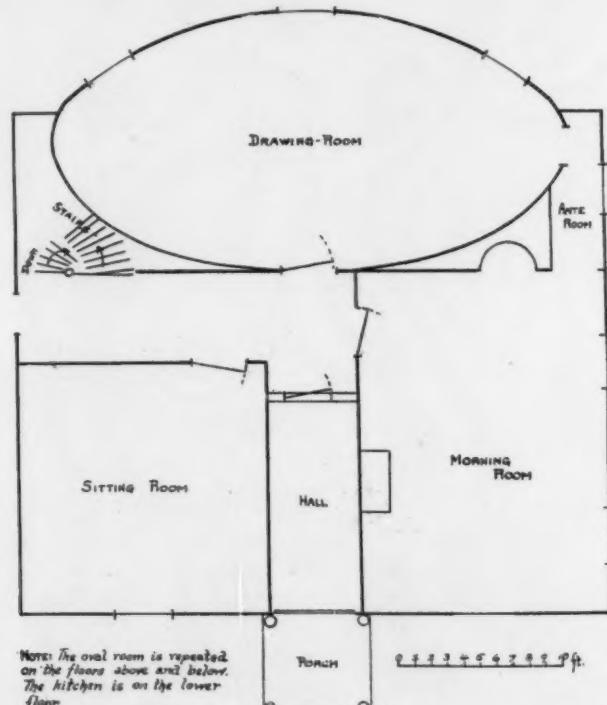
THE WICK, RICHMOND.

attention needs to be given to the average intellect, and the same is eminently applicable to architecture. The method of each man for himself has resulted in the medley of modern building—that mixture which is of no style and has no style, that proportionless hotchpot, that muddle of materials and that miscellany of fussiness so absolutely at variance with the sense of a home. The A B C of Georgian work is comparatively easy to learn, and it would be far better if architects were content to be guided by it. Maybe that is a low view to take of architecture, but it is one calculated to produce better results than the indiscriminate preaching of the doctrine to be original. A developed Georgian practised generally would do much for English domestic architecture. Men of more than average ability could be trusted to make such variations

eighteenth century houses, such as those in Old Palace Terrace; indeed, all around two sides of the Green (the oldest part of Richmond) are houses of this period—



THE QUEEN'S HOTEL, RICHMOND.



"THE WICK", RICHMOND.

as they chose, but let the rank and file of architects set Georgian models before them, following them in a modern spirit, and one of the most beneficial changes would result. I am not interested in the apotheosis of Georgian architecture, but at its worst it was innocuous, and so much cannot be said of the generality of modern work. We need not copy it blindly; we can avoid its faults; we can add variety and life where they are lacking; we can in fact do what we will to meet the conditions of our own times, so long as we preserve those qualities of restfulness, dignity and cheerfulness which are demanded by the associations of a house.

These houses in "Maids of Honor Row" are admirable examples of my meaning. They are very roomy inside and paneled. The doorways, of wood, are well proportioned, and the railings enclosing the small gardens at the front are admirable specimens of wrought ironwork, all differing in design.

A short way to the east are a number of interesting

good sturdy examples of early Georgian work, with dentiled wood cornices, enriched doorways and simple wall surfaces, having large halls and rooms and a considerable amount of solid woodwork.

Leaving the Green and walking up the Hill, we see one or two houses of a similar type amidst the host of new erections—mostly belonging to the latter half of the last century—until at the end of the Terrace is found "The Wick," a house occupying the site of an alehouse called the "Bull's Head," which was pulled down in 1775. From the accompanying illustration it will be seen that this is a very pleasant little house, though the side fronting the road has rather a bare appearance and would be



THE WICK, RICHMOND.



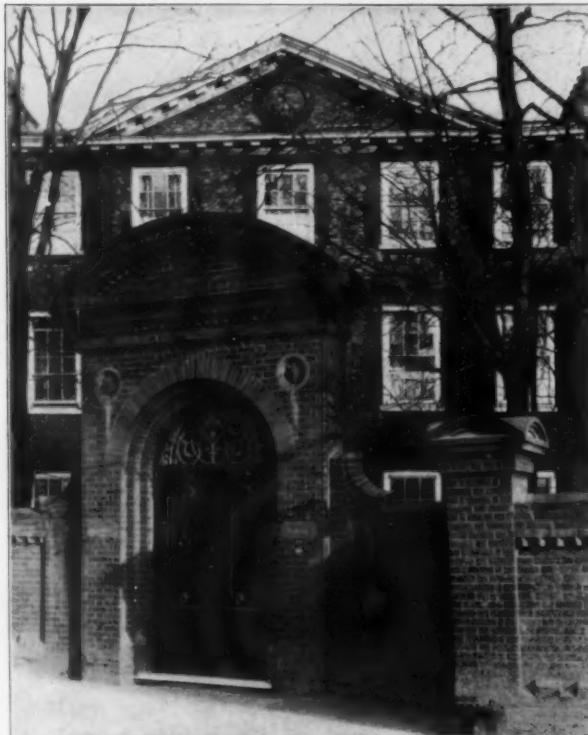
MARSHGATE HOUSE, RICHMOND.

the better for a little creeper; but the recessing of the wall within the arches is a relief and the balustrade, cornice and porch are acceptable enrichments: the ends of the tie-rods that pass through the wall are treated as medallions, with a small female head in the center of each. The front door is a stout piece of work, like the wood rail bordering the road; the ironwork is similarly straightforward in treatment. The zinc chimney-pots, I need hardly say, are recent additions. (What hideous sky lines these zinc pots make—one can see them in thousands standing up at all angles over central London, and Paris is even more blighted with them.)

Just above "The Wick" is "Wick House," a modern casing (in the worst taste) over the house, designed by Sir William Chambers, in which Sir Joshua Reynolds lived for some time. Directly opposite is the Queen's Hotel. It was formerly called Mansfield House, having been once the residence of the Countess of Mansfield. Severely simple, it borders on monotony, yet the proportion is good and the general effect pleasing. On paper

the building would look utterly uninteresting, but these old houses, when time has mellowed their bricks, form delightful pictures, — the proportion which they exhibit is quite absent from most modern work, and if there is little or no ornamentation about them, they are far more satisfactory than many similar houses of to-day with their plethora of so-called embellishments.

At the bottom of Richmond Hill on the road that leads to Mortlake — towards London — are several old houses which merit attention. Marshgate House is the most interesting. This is another good example of Georgian work and follows very much on the same lines as those already dealt with, though the exposed roof with



LICHFIELD HOUSE, RICHMOND.

its dormers is an exception; here, too, there is some good ironwork in the gate.

Lichfield House, once the palace of the Bishop of Lichfield and now the residence of Miss Braddon, the novelist, is close by. It is a straightforward design, but the modern covered way (an iron erection) which leads from the front door proper to the door abutting the pavement should never have been perpetrated; the door piece and the pillars on either side are also rather clumsily treated and top-heavy.

Further along, at the bottom of Queen's Road, is Spring Grove, a rather less interesting house with a modern porch and new stabling.

Besides those which I am describing, there are many other brick houses in Richmond belonging to the same period — that in Parkshot where George Eliot once lived (recently pulled down) was of this class, — but they have no particular features which need comment.



SPRING GROVE, QUEEN'S ROAD, RICHMOND.

Fireproofing.

AMERICAN FIREPROOFING METHODS.

THE convention of the International Fire Prevention Congress which was held in London July 6 to 11, was in many respects the most noteworthy event in fireproofing lines of the year. There has never been anything like it in this country, and several thoughts suggest themselves in connection therewith. The contributors to the discussions and papers were by no means all of them of British origin. Out of a total of thirty-eight papers presented eleven were from continental contributors, seven from American and only twenty from British sources. In reading over the papers one is struck with the extent to which American methods were considered, discussed and criticised, and it is readily seen that our experience is being studied very closely abroad. It must not be assumed from this, however, that our British constructors are not keenly alive to the necessities of fireproof construction or are not in many respects quite equal to us in their technical, scientific knowledge. We have had such bitter experiences here with fires, and large constructions have taken such enormous proportions that we have been obliged to study the questions often, it must be admitted, in a hasty and unsatisfactory manner, but on the whole we have pretty successfully mastered the problems involved. But it will not do for us to rest on our oars. Perfection is never attainable in any science, and if we are to remain complacently satisfied with what we have achieved we may have the mortification some day of discovering that our British cousins have not only absorbed all the lessons of our experience, but are surpassing us in practical application thereof. The lack in this country is in coöperation among fireproofing engineers and constructors. We have the experience, the means and the opportunities, but too much of our work is sporadic in its nature, and in the intense rush of business there is a danger that we may neglect the opportunities for coöperation and coördination of ideas of which architects and builders abroad are so ready to avail themselves. It is to be hoped that the approaching St. Louis Exposition will serve as a seasonable opportunity for gathering in this country a convention similar to that which has just been held in London, and we are sure that the material that could be presented at such a convention would be of enormous value to all those who are interested in the subject. We have been in the past too busy to theorize and deduce lessons from our experience, but we must do so if we are to keep abreast of progress.

PROGRESS IN FIRE PROTECTION.

NOTWITHSTANDING the efficient methods which have been devised to guard against danger from fires, the total fire loss has steadily increased during the past twenty years until it has reached the enormous sum of \$160,000,000 annually in the United States and Canada. During that period the annual loss has varied from a minimum of \$51 per \$10,000 of property value in 1897 to a maximum of \$64 per \$10,000 in 1899. The average for twenty-two years ending in 1901 was \$58 per \$10,000, while in the last three years of that period the average

was over \$62. In France the average loss is only \$6 per \$10,000, in Germany \$10 and in Great Britain \$14. This might be assumed as a confession of the inadequacy in our fireproofing methods, but a more reasonable explanation is based upon the fact that most of our fires during the last twenty years have been confined to the old buildings, the imperfectly constructed ones, and especially to those of non-fireproof construction, or have been communicated from such to others of a better nature. We are gradually evolving from a slow-burning, or perhaps more properly a quick-burning, into a fireproof construction, and the high rate of loss will undoubtedly continue and possibly even increase until such time as the principles of fireproofing with burnt clay are applied to the majority instead of the minority of our city buildings. That consummation can of course come only with time. European cities have not inherited such vast areas of inflammable structures as menace all our large cities, and it is that fact rather than any advantages of their systems of construction which reduce so tremendously the ratio of loss.

SLOW BURNING vs. FIREPROOF CONSTRUCTION.

MR. EDWARD ATKINSON in his address before the International Fire Prevention Congress made some rather contradictory statements. Speaking of staircases he says, that where such must necessarily run through a building, stone or concrete should be avoided in their construction, and that good solid wood is the most reliable under all circumstances. We admit the undesirability of either stone or concrete, but can hardly accept wood as being desirable even under any circumstances, and Mr. Atkinson admits it in another portion of his paper by expressing the belief that the materials suitable for fireproof construction are those which are not subjected to the laws of expansion and contraction when suddenly exposed to the effect of heat, and that if we take for our guidance the results of the tests of time, we find these materials to be principally timber, bricks, mortar and good plaster. The first material is neither fire-resisting nor fireproof. The two last will stand neither fire nor water to any extent, but as regards bricks or terra-cotta we perfectly agree with Mr. Atkinson.

FIREPROOF WINDOWS.

THE Insurance Engineering Experiment Station at Boston, of which Mr. Edward Atkinson is director, has conducted a series of fire-resisting tests of the electro-glazed prisms and plate glass manufactured by the American Luxfer Prism Company. The prisms were set in metallic frames enclosing the windows of a specially constructed room about eight feet square and ten feet high, so built as to develop a temperature quite equal to that of any ordinary building fire, and after exposure to the heat for one hour the door of the hut was opened and a stream of water thrown in for several minutes until the hut was cool enough to enter. The tests were made to compare wired glass, electro-glazed prisms and electro-glazed plates, and resulted in demonstrating the ability of all of them to remain in position and effective operation up to the time when the temperature of melting glass was reached.

PLASTER BLOCKS.

PLASTER of Paris is undoubtedly one of the most perfect insulating materials which we possess, and as a matter of protection against heat only the magnesia compounds and infusorial earth can equal it. When, however, plaster of Paris is considered for the protection of a building against the action of fire, so many different elements are introduced that other things have to be thought of besides mere resistance to heat. Plaster blocks have been used repeatedly for partitions and floors, but in every case the fatal objection is discovered that no compound of plaster can successfully stand either long continued exposure to direct flame or even a limited exposure to combined heat and water. Even the best of the plaster block compounds now on the market will absorb from 40 to 50 per cent of their dry weight of water, while an ordinary brick will absorb considerably less than 10 per cent in twenty-four hours. A piece of plaster block exposed to a flame having a temperature even as low as 450 degrees for two hours would be quite thoroughly calcined, and upon immersion in water would almost totally disintegrate into a fine powder. Brick or terra-cotta subjected to the same conditions might crack slightly, but would not disintegrate. Furthermore, it is extremely difficult to set plaster blocks in partitions and have the mortar or cement cohere properly unless the blocks are first thoroughly soaked in water, when the amount of water absorbed becomes so large that it takes sometimes even months for the water to dry out of the wall. In setting terra-cotta blocks the pieces are likewise immersed in water, but the absorption is slight and evaporates in a comparatively short time. There is simply no comparison in efficiency, fire-resisting qualities or ease of manipulation between plaster blocks and terra-cotta.

FIREPROOFING.

MANY of our subscribers have undoubtedly received copies of a very spicy, enterprising monthly journal which has devoted itself not only entirely to fireproofing, but has assumed a special province of attacking the so-called slow-burning construction and more particularly the various forms of fireproof construction which are based upon the employment of reinforced concrete. The attacks which this journal have made upon concrete construction have been so straightforward and wholesale in their denunciation and have been moreover backed by citations of so many actual examples of failure that they must have attracted the attention of those who are specially interested in the concrete construction. Our own special province includes burnt clay in its various forms, which we consider by all odds the most suitable for use in connection with fireproofing of buildings. We have never taken the position that concrete might not under some conditions be used to advantage for fireproof construction, but either the statements made by our western contemporaries regarding concrete failures are absolutely true or else the concrete industries are afraid to talk back. The situation is in some respects an amusing one, and the controversy, though one sided, makes very entertaining reading. We hope for the sake of fairness and to see what would be brought forth that those companies which are engaged in the manufacture of concrete fire-

proofing may see fit to take up the cudgels in their own defence, not in a general way, but to specifically tell the reading public whether or not the seemingly well-endorsed records of failures of this material can or cannot be accepted as conclusive evidence. Our own convictions as to what is the most appropriate material for fireproof constructions are perfectly clear. If concrete cannot be trusted architects and builders should be told so.

COST OF FIREPROOF CONSTRUCTION.

IN the report of the Schoolhouse Commission of the City of Boston there are some very suggestive figures presented in the summaries of cost of various schoolhouses. Nearly all of the buildings now being erected are of first-class construction, that is to say fireproof throughout, but the cost is given of a few recent ones of second-class construction, namely, with wooden partitions and floors, and these afford an interesting comparison. The second-class construction schools range in price per cubic foot from 16.58 cents for the Chapman to 24.01 cents for the Winship, while the buildings entirely of first-class construction range from 22.39 cents for the South Boston High School to 24.98 cents for the Heath Street School; and the schools which are all of first-class construction, except for a planked roof, range from 16.33 cents for the Dorchester High to 23.79 cents for the Kenwood Road School. It will be seen that some of the second-class construction schools cost actually more than some of those which are practically entirely fireproof.

The question has been repeatedly raised in our large cities as to the advisability of employing first-class or fireproof construction for a schoolhouse. In the light of the figures quoted above there would seem to be actually very little difference in cost between the two constructions. The cost of a building of first-class construction is generally from ten to thirty per cent higher than one of second-class construction, not, however, because the system of construction is in itself more expensive, but chiefly because in a first-class building nearly everything is planned on a more expensive scale. The very designation of first-class carries with it the idea of a superior building, and this idea is generally warranted by the results. But, as we have repeatedly urged in these columns, the mere constructive expense for a building which will be practically fireproof is but very little more than the cost of the ordinary second-class construction.

THE SPREAD OF FIRE.

IT is stated that the aggregate of the annual fire losses in the United States due to conflagrations spread from one building to another is \$50,000,000, or one-third the total loss. In nearly every case these are preventable losses, and we owe them not in the slightest degree to lack of knowledge of fireproof construction, but wholly to the inheritance of the past period, when fireproof construction was not enforced or to a misapplication of principles which are perfectly understood at present and which should be insisted upon in every new structure.

Selected Miscellany.

THE INTERNATIONAL CONGRESS OF ARCHITECTS.

THE is to be an International Congress of Architects in Madrid during April of 1904. The American section of the International Committee includes George O. Totten, Jr., Augustus Saint Gaudens, Herbert Putnam, J. M. Mauran, John LaFarge, W. L. B. Jenney, Cass Gilbert, W. S. Eames, John M. Carrère, Glenn Brown, George B. Post and others. A detailed program has been drawn up which includes very interesting exhibits from various points of architectural interest. This congress would offer an excellent opportunity for our American architects to visit Spain under the most favorable circumstances and is one of which many of our readers will doubtless be glad to avail themselves.

SAND BRICKS.

IT would be interesting to keep an account of the different individuals who, at various times and at extremely short intervals, have "discovered" or "invented" processes of brick making which dispense with clay and substitute therefor a more easily manipulated material. Some very excellent sand bricks have been made for a number of years at Racine, Wis. Somewhere in New York state we have also heard of processes of making bricks with combinations of sand and a cementing material. We see stated in one of the English papers that a

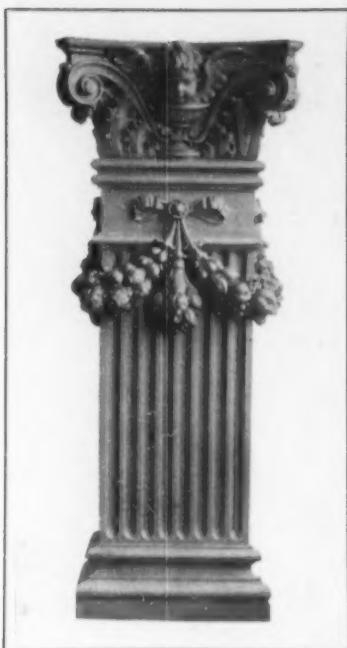


DOOR, HOUSE AT LLOYD'S NECK, L. I.
Boring & Tilton, Architects.

Russian engineer has invented a process which is being worked in Germany, which utilizes a mixture of slaked lime and sand, the bricks after molding being placed in a closed chamber and exposed to the action of steam at a pressure of about one hundred pounds per square inch for twelve hours. The bricks are said to have a crushing strength of two hundred and twenty tons to the square foot. They are so porous that they will absorb thirteen per cent of their volume of water under immersion. The amount of lime used varies from four to ten per cent of the total. In the absence of specific statements as to the kind of lime used and the description of sand it is not easy to form a judgment of what these bricks might be worth. The experiment, however, is in no sense a new one and we can hardly think it will prove that bricks made under such conditions would be of very great value. If the lime were strongly hydraulic the resulting compound would be a species of low grade concrete. With ordinary lime a brick of this sort would be almost worthless for exposed places. Novelty has a charm which appeals to brick makers quite as strongly as to less enlightened individuals, but we have yet to know of



NEW MARSHALL FIELD STORE, CHICAGO.
D. H. Burnham & Co., Architects.
Terra-Cotta made by Northwestern Terra-Cotta Co.



DETAIL BY F. C. SAUER,
ARCHITECT.

Conkling-Armstrong Terra-Cotta Co.,
Makers.

any clayless brick which is of any great value. Burnt clay is at once the oldest, the simplest and the most durable building material the world has ever seen.

BOOK REVIEWS.

"STONES FOR BUILDING AND DECORATION." By George P. Merrill, Curator of Geology in the United States National Museum and Professor of Geology in Columbian University. Third edition, revised and enlarged. New York: John Wiley & Sons. 1903. Price, \$5.

The best comment on this work is that it is its third edition, for when one considers the relatively slight demand for works of this general character it will be understood that a third edition implies a more than average degree of excellence. The book is very thorough in every respect, and the third edition brings everything up to date, besides adding a good deal of additional material. The work includes a historical account of the development of stone quarries, etc., in this country, followed by a statement of the geographical distribution of stones in the United States and a consideration of minerals and building stones from the physical, chemical and geological standpoint. The second part takes up in detail the different kinds of rocks, describing them thoroughly in every respect and locating the sources of supplies. The third part considers methods of quarrying, implements used, the weathering of building stone, selection and tests of same and methods of protection and preservation.



ALBANY CITY SAVINGS INSTITUTION, ALBANY, N. Y.

Marcus T. Reynolds, Architect.
Terra-Cotta by Perth Amboy Terra-Cotta Co.

Part four contains elaborate tables showing the qualities of stone as shown by crushing strength, weight, absorption and chemical composition, together with prices of material, a very complete list of stone buildings and date of erection and a bibliography of works on building stone. The whole subject is treated exhaustively and yet concisely. The illustrations are admirable, including a number of maps showing the geographical distribution of quarries. There are also a number of admirable photographs from actual specimens, together with photographs of many of the more prominent quarries. The work lacks an index, otherwise we would have little fault to find with it and would heartily recommend it as a practical work of great value to every architect and constructor.

"FIRE INSURANCE AND HOW TO BUILD." Combining also a Guide to Insurance Agents Respecting Fire Prevention and Extinction, Special Features of Manufacturing Risks, Writing of Policies, Adjustment of Losses, etc., etc. By Francis C. Moore. New York: The Baker & Taylor Company, 1903. Price, \$5.

Mr. Moore has been collecting material for this book during the past twenty-five years, and his long experience in connection



TERRA-COTTA UMBRELLA STAND.
White Brick and Terra-Cotta Co.,
Makers.



LIBRARY.



LIVING ROOM.

HOUSE, SYRACUSE, N. Y. BENSON & BROCKWAY, ARCHITECTS.

THE BRICKBUILDER.

questions of insurance but rather of the theories of construction, would make the work far more readily available, while the absence of a table of contents is something which we should hope would be remedied in a subsequent edition. Mr. Moore is an authority upon matters of insurance pure and simple. He is far from being an authority on the subject of strength of materials, especially when he speaks of the limit of elasticity as that point at which a beam is liable to break, but the good of the book far outweighs the objectionable. It does not



DOOR, HOUSE 1921 WALNUT STREET, PHILADELPHIA.

tell us how to build, but it gives a great many points as to what constitutes wise risks from the insurance standpoint.

We have received the book of the College of Architecture of Cornell University, containing a most excellent



DETAIL BY CLINTON & RUSSELL, ARCHITECTS.
Excelsior Terra-Cotta Co., Makers.



DETAIL BY B. H. MARSHALL, ARCHITECT.
Atlantic Terra-Cotta Co., Makers.

series of reproductions of students' work during the past year. The drawings show a decided improvement over previous years. The book is admirably gotten up and is in every way a credit to the university.

NOTES ON THE CLAY INDUSTRY EXHIBIT
AT THE ST. LOUIS WORLD'S FAIR.

The Hydraulic Pressed Brick Company are working up a design that will make a masterly exhibit of the brick industry. The exhibit will be in the form of a pavilion, in which their numerous types of pressed brick will be



CHURCH OF CHRIST, SCIENTIST, BROOKLYN, N. Y.
F. R. Comstock, Architect.
Terra-Cotta by New York Architectural Terra-Cotta Co.

well illustrated in actual use. Their enameled brick will be used for decorating the interior, and their paving brick will be used for flooring. The entire structure will be made exclusively out of brick that will be gathered from their numerous plants that are scattered all over the country.

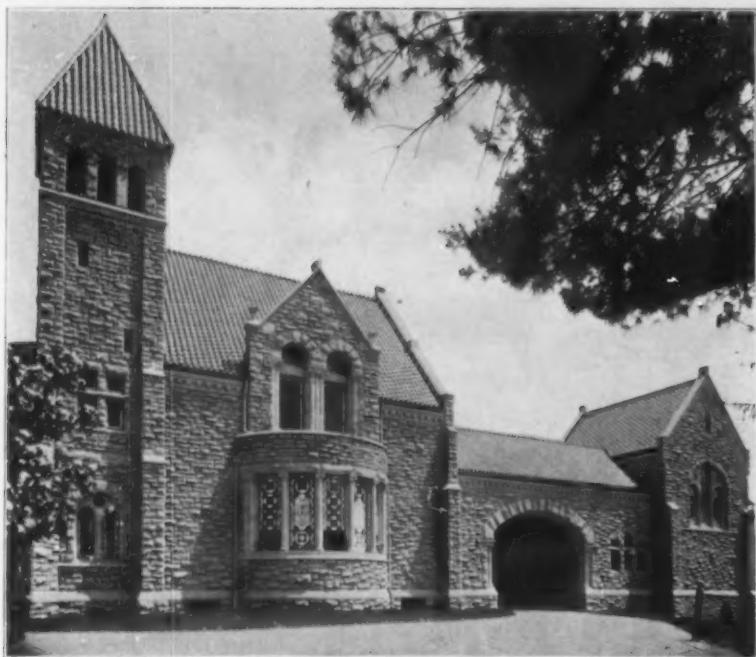


1926 SPRUCE STREET.

1921 AND 1923 WALNUT STREET.

A GROUP OF HOUSES, PHILADELPHIA, PA.

THE BRICKBUILDER.



CHAPEL AND RECEIVING VAULT, EVERGREEN CEMETERY, NEWPORT, KY.

W. W. Franklin, Architect.

Covered with American S Tile furnished by Cincinnati Roofing Tile and Terra-Cotta Co.

The Northwestern Terra-Cotta Company will exhibit a very attractive pagoda that will be built entirely of their well-known terra-cotta. It will be designed in their own factory by Mr. Fritz Wagner, the secretary of the company, and will be a study in both form and color, showing the latest advancement in terra-cotta work.

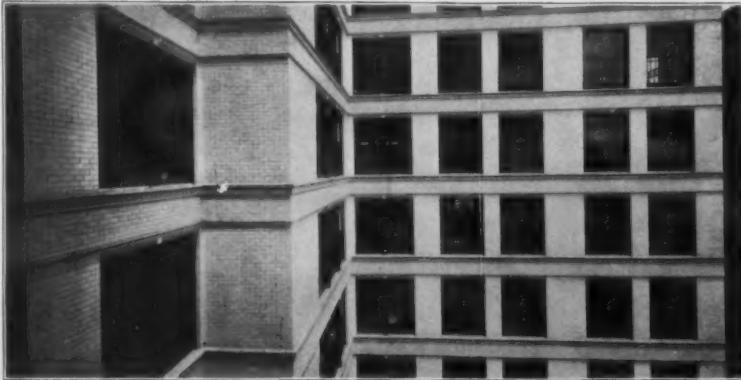
The Tiffany Enameled Brick Company are working on a design that will illustrate all

DETAIL BY CLINTON & RUSSELL, ARCHITECTS.
Standard Terra-Cotta Co., Makers.

their different shapes and colors of enameled brick. It will be in the form of a small office building that will be built entirely of clay products. It will be built on lines to bring out the great wealth of colors possible with enameled brick, and yet it will be handled in such a way as to be a beautiful study in color as well as design. This promises to be one of the features of the clay industry exhibit, and the details are being worked up by Mr. Garden of the firm of Mauran, Russell & Garden of St. Louis.

Among the applications recently received for the clay industry exhibit, which will cover about one-half acre of ground in the Mines Building at the St. Louis Exposition, was one from the Excelsior Terra-Cotta Company of New York, whose works are at Rocky Hills, N. J., and of which Mr. W. H. Powell is manager. This company will execute one of the imposing terra-cotta entrances by which access is obtained to this exhibit. As it is on one of the through aisles of the building it will be visible from the extreme end of the building.

The American Terra-Cotta Company of Chicago have taken a prominent alcove in

COURT OF OFFICE BUILDING, SHOWING USE OF ENAMELED BRICK.
Made by Tiffany Enameled Brick Co.

the clay industry exhibit for showing their terra-cotta work for interior architecture. The alcove will be embellished with their beautiful Tecco ware, especially some of their recent matt-glazed, soft, green art goods.

The Sayre & Fisher Company, the oldest and largest manufacturers of brick on the Atlantic seaboard, have taken an alcove to exhibit a full line of the brick manufactured by them at their Sayreville, N. J., brickyard. Their brick exhibit will be very comprehensive, from the common or rain drop brick through the various colors and shapes of stock brick and a full line of enameled brick.

IN GENERAL.

Elliott Woods, the superintendent of the Capitol, at the direction of the House commission, has designated Robert S. Peabody of Boston to act as advisory architect in the preparation of plans

for the proposed office building for the use of members of the House of Representatives.

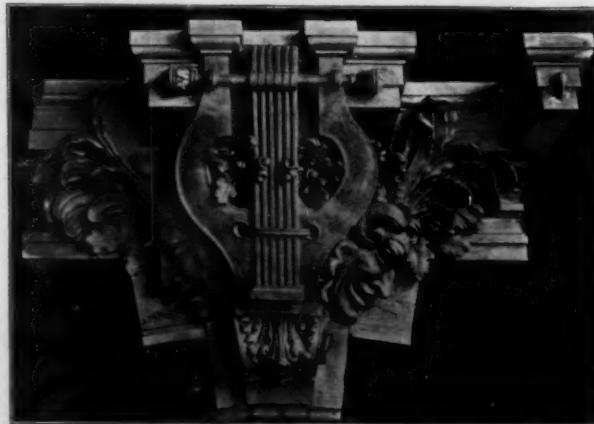
Architect Elmer Grey, of Milwaukee, has been appointed a member of the advisory and judiciary committee on architecture for the Louisiana Purchase Exposition.



BISHOP'S RESIDENCE, WHEELING, W. VA.
N. C. Hamilton & Sons, Builders.

Mr. Grey is to be one of the sixteen men of the profession who are to have charge of the general arrangement and placing of exhibits at the St. Louis world's fair.

The American Enameled Brick and Tile Company are supplying their brick for use in the exterior of two new office buildings now being erected in Columbus, Ohio, Stribling & Lunn, architects; also for a new bank building in Cleveland. Three hundred thousand of their brick



DETAIL BY VICTOR HUGO KOEHLER, ARCHITECT.
New Jersey Terra-Cotta Co., Makers.

will be used in the new Bellevue-Stratford Hotel at Philadelphia. Among other contracts on which their brick will be used are the new automobile station in Boston; Belvedere Hotel, Washington; and an export order to South America.

Robert T. Vrydag, architect, Terre Haute, Ind., has taken offices in McKeen block.

BUILDING operations in nineteen of the principal cities of the country for July show a falling off of seventeen per cent in point of cost as compared with the corresponding month a year ago, but there was a considerable increase in the number of buildings according to special reports to *Construction News*. During the month just closed permits were taken out in these cities for the construction of 5,890 buildings, the cost of which was \$22,282,581, as against 5,162 buildings at a cost of \$26,839,692 for the same month a year ago. This is an increase of 728 buildings in number and a decrease of \$4,557,111 in the estimated cost. The figures in detail are as follows:

CITY	1903		1902		Per Cent.	
	No.	Cost	No.	Cost	Gain	Loss
New York (Boroughs of Manhattan and the Bronx)	453	\$7,053,730	385	\$10,402,508	32	
Chicago	548	3,191,790	570	3,322,480	4	
Philadelphia	650	2,383,655	660	4,013,510	41	
Brooklyn	560	2,144,010	430	1,740,605	23	
Detroit	296	817,800	370	646,400	27	
San Francisco	135	810,100	88	726,973	11	
Indianapolis	248	793,397	241	226,356	251	
Cleveland	330	774,170	270	482,060	60	
Washington	371	682,758	278	1,049,166	35	
Minneapolis	387	520,040	319	800,160	35	
Seattle	560	503,713	480	873,456	42	
Milwaukee	230	459,736	231	506,044	9	
Denver	183	452,100	138	451,870	05	
Buffalo	170	438,943	158	538,771	19	
Cincinnati	219	390,425	166	304,785	28	
St. Paul	175	342,940	94	274,020	25	
Atlanta	314	212,399	222	125,775	64	
Memphis		157,175		201,253	22	
Allegheny	52	153,700	53	146,900	4	
Totals	5,890	\$22,282,581	5,162	\$26,839,692		17

It is somewhat difficult to account for the falling off, but it is believed that it is due to the temporary stringency in the money market and the apprehension of just what the future has in store. It is now believed, however, that the sky is practically clear and operations will go ahead upon a much larger scale. Investors, manufacturers and builders now feel assured that no serious calamity is in prospect and that the situation will be on the mend from this on. Reports of the trustworthy commercial agencies have assurance of continued prosperity in mercantile lines, and people who are competent to judge believe that building will soon be resumed upon an extensive scale. Some of the large cities which have during the past few years shown remarkable gains, show a considerable falling off. In the list of cities showing an increase is Indianapolis, with an increase over the same month a year ago of 251 per cent; Atlanta, 64 per cent; Cleveland, 60; Cincinnati, 28; St. Paul, 25; Detroit, 27; Brooklyn, 23; Allegheny, 4 per cent; Denver, 5 per cent. The list of cities showing a loss include Seattle, 42 per cent; Philadelphia, 41; Minneapolis and Washington, 35; New York City, 32; Memphis, 22; Buffalo, 19; Milwaukee, 9; Chicago, 4 per cent.

THE SOCIETY OF BEAUX-ARTS ARCHITECTS HAS ESTABLISHED A FREE COURSE OF STUDY, OPEN TO DRAUGHTSMEN AND STUDENTS OF ANY CITY, MODELLED ON THE GENERAL PLAN PURSUED AT THE ECOLE DE BEAUX-ARTS IN PARIS, AND COMPRISING FREQUENT PROBLEMS IN ORDERS, DESIGNS, ARCHAEOLOGY, ETC.

FOR INFORMATION APPLY TO THE SECRETARY OF THE COMMITTEE ON EDUCATION, 3 EAST 33D STREET, NEW YORK CITY.

Competition for a Public Library

First Prize, \$500 Second Prize, \$200 Third Prize, \$100

PROGRAM

IT is assumed that a public library is to be presented to a town located in the middle west. This town occupies a picturesque position in a rolling country bordering one of the Great Lakes and is the seat of a small but important college. The public square is a park which is assumed to be 300 feet wide and upwards of 1,000 feet long. At one end is already built the town hall, and at the opposite end will be placed the library. The ground rises gently towards the proposed site, so that the position will be a commanding one. The whole frontage of 300 feet will be given to the library and its approaches, and the entire depth of the lot is 200 feet. The total rise from the curb line to the center of the lot is 10 feet, and the grade falls off towards the rear 1 foot in 40. Sidewise the grade falls off equally each way from the center 10 feet to the boundary lines. The building must set back a distance of 75 feet from the front line, and the approach must be treated in an architectural manner.

The exterior of the building is to be designed entirely in terra-cotta, and colored terra-cotta or faience may be introduced as a feature of the design.

The following accommodation is to be provided for in plan. The dimensions given are only approximate and may be modified as required by the exigencies of the design:

First Story. Vestibule, 200 sq. ft.; periodical room, 1,000 sq. ft.; reference library and reading room, 1,000 sq. ft.; general delivery room, 600 sq. ft.; trustees' room, 350 sq. ft.; librarian's room, 350 sq. ft.; stack room, 1,500 sq. ft.

Second Story. Children's room, 500 sq. ft.; music room, 500 sq. ft.; exhibition room, 500 sq. ft.; two rooms for special collections, 500 sq. ft. each.

It is assumed that the lavatories, storerooms, etc., are all to be located in the basement, which is to be raised sufficiently above the finished grade to allow of fair lighting. There are to be two flights of stairs leading to the second story, but they are not to be made a prominent feature. It will be assumed that the heating plant is entirely distinct from the building, there being consequently no provision made for a chimney, but space should be provided for ample ventilation flues.

Drawings Required. An elevation at a scale of 1-16 inch to the foot, which is to show the entire frontage of the lot, 300 feet, and to indicate the treatment of approaches. There are also to be sketch plans of the first and second floors at a scale of 1-32 inch to the foot, and details drawn at a scale of 3-4 inch to the foot showing the character of the design and the construction of the terra-cotta. The elevation is to appear upon one sheet, and the details and plans upon another. The width and length of each sheet shall be in proportion of three to four and not exceed 24 x 32 inches. All drawings are to be made in black ink without wash or color.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of architectural terra-cotta. No limitation of cost need be considered, but the designs must be made such as would be suitable for the location, for the character of the building and for the material in which it is to be executed. The details should indicate in a general manner the jointing of the terra-cotta and the sizes of the blocks.

In awarding the prizes the intelligence shown in the constructive use of terra-cotta will be a point taken largely into consideration.

Every set of drawings is to be signed by a nom de plume or device, and accompanying same is to be a sealed envelope with the nom de plume on the exterior and containing the true name and address of the contestant.

The drawings are to be delivered flat at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., on or before October 31, 1903.

The designs will be judged by three well-known members of the architectural profession.

For the design placed first in this competition there will be given a prize of \$500.

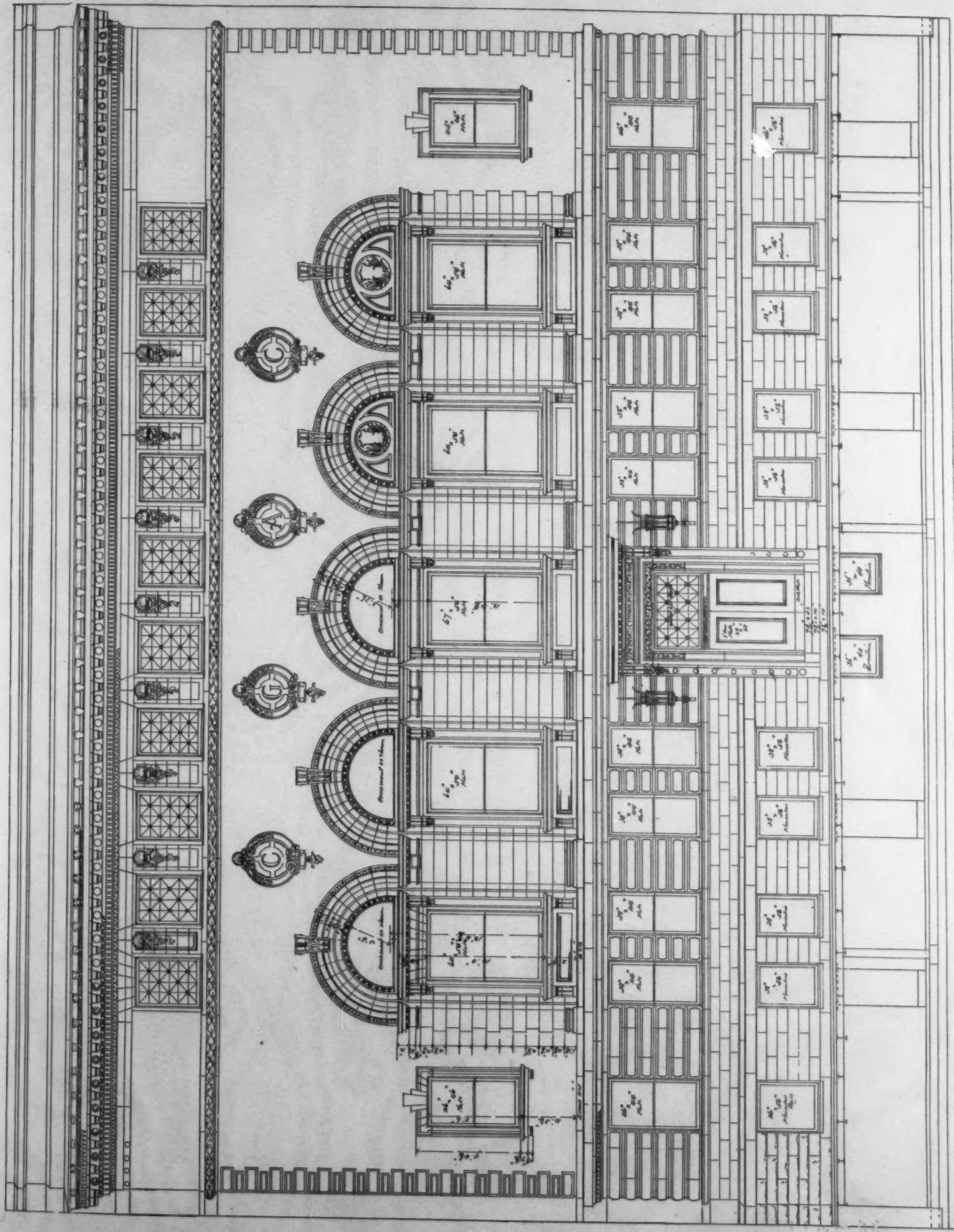
For the design placed second a prize of \$200

For the design placed third a prize of \$100.

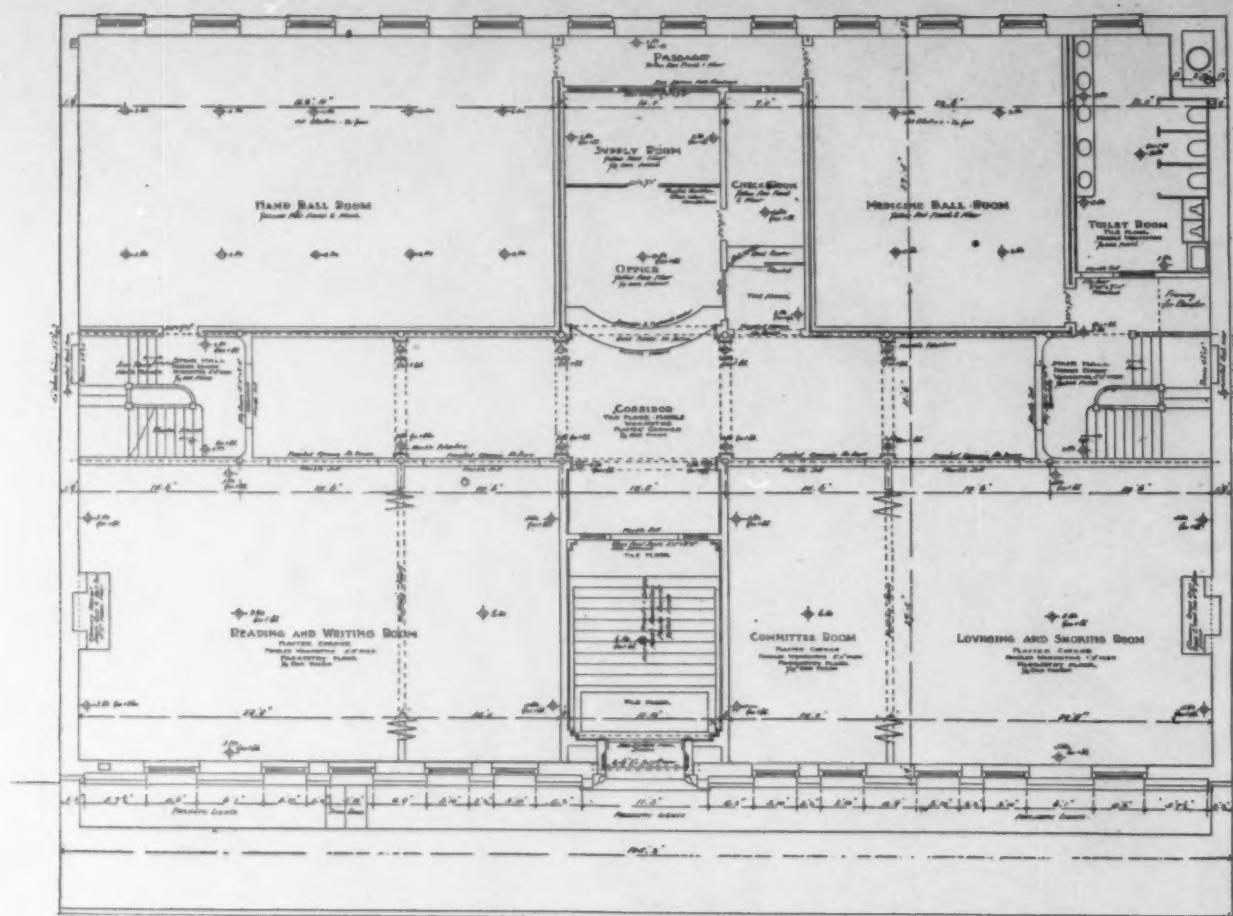
All drawings submitted in this competition are to become the property of THE BRICKBUILDER, and the right is reserved to publish any or all of them.

We are enabled to offer prizes of the above-mentioned amounts largely through the liberality of the terra-cotta manufacturers who are represented in the advertising columns of THE BRICKBUILDER.

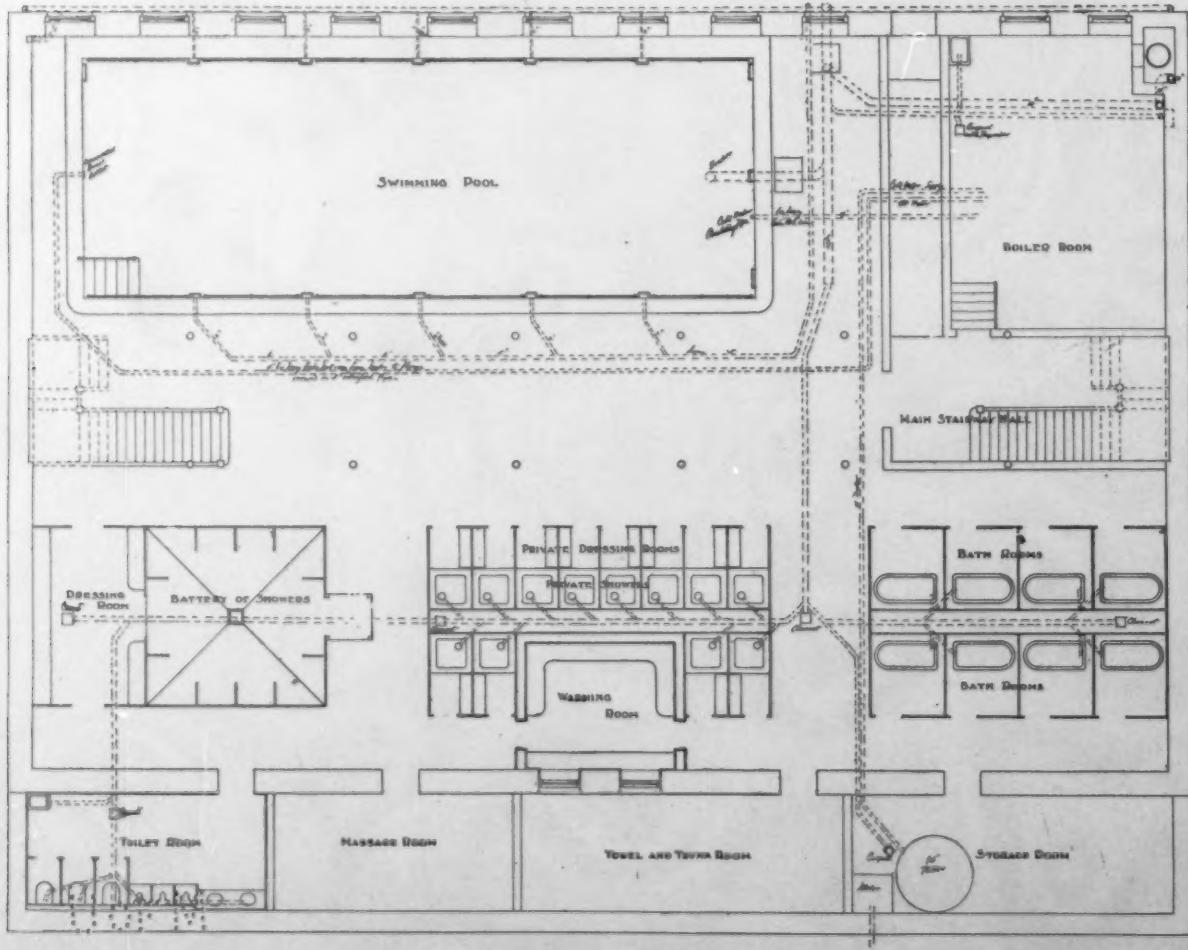
This competition is open to every one.



FRONT ELEVATION.
CINCINNATI GYMNASIUM AND ATHLETIC CLUB, CINCINNATI, OHIO.
WERNER & ADKINS, ARCHITECTS.



FIRST FLOOR PLAN.



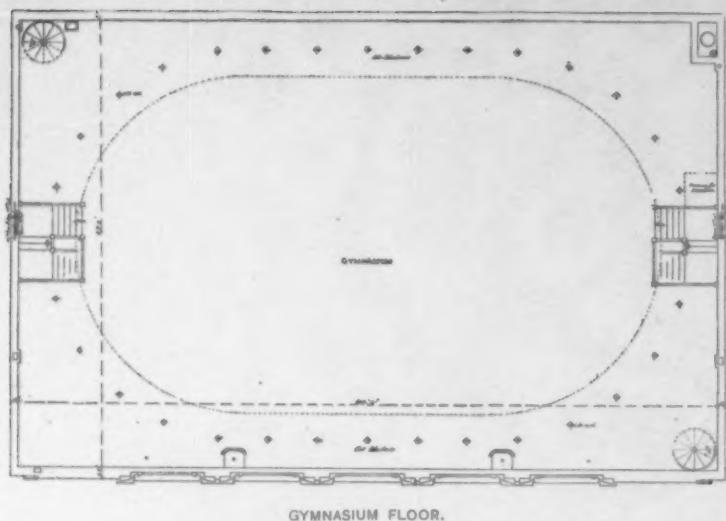
CINCINNATI GYMNASIUM AND ATHLETIC CLUB, CINCINNATI, OHIO.
WERNER & ADKINS, ARCHITECTS.



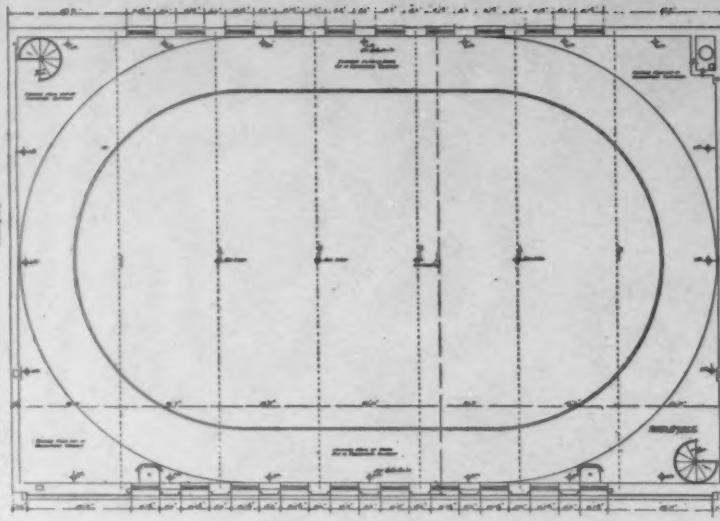
THE BRICKBUILDER.

VOL. 12. NO. 8.

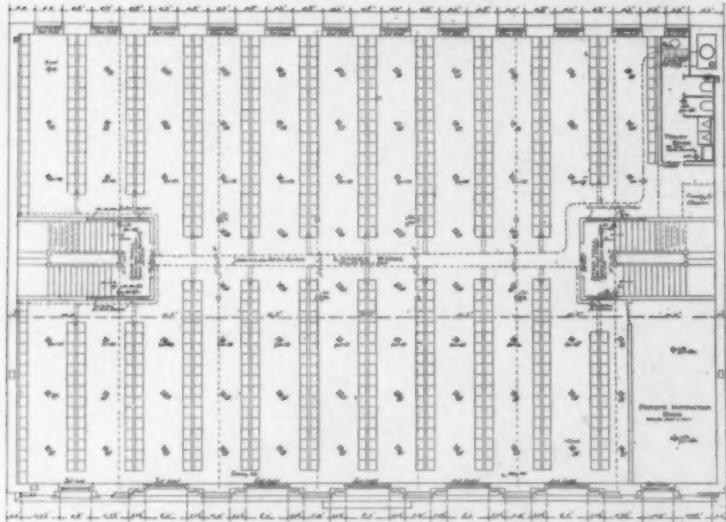
PLATE 57.



GYMNASIUM FLOOR.

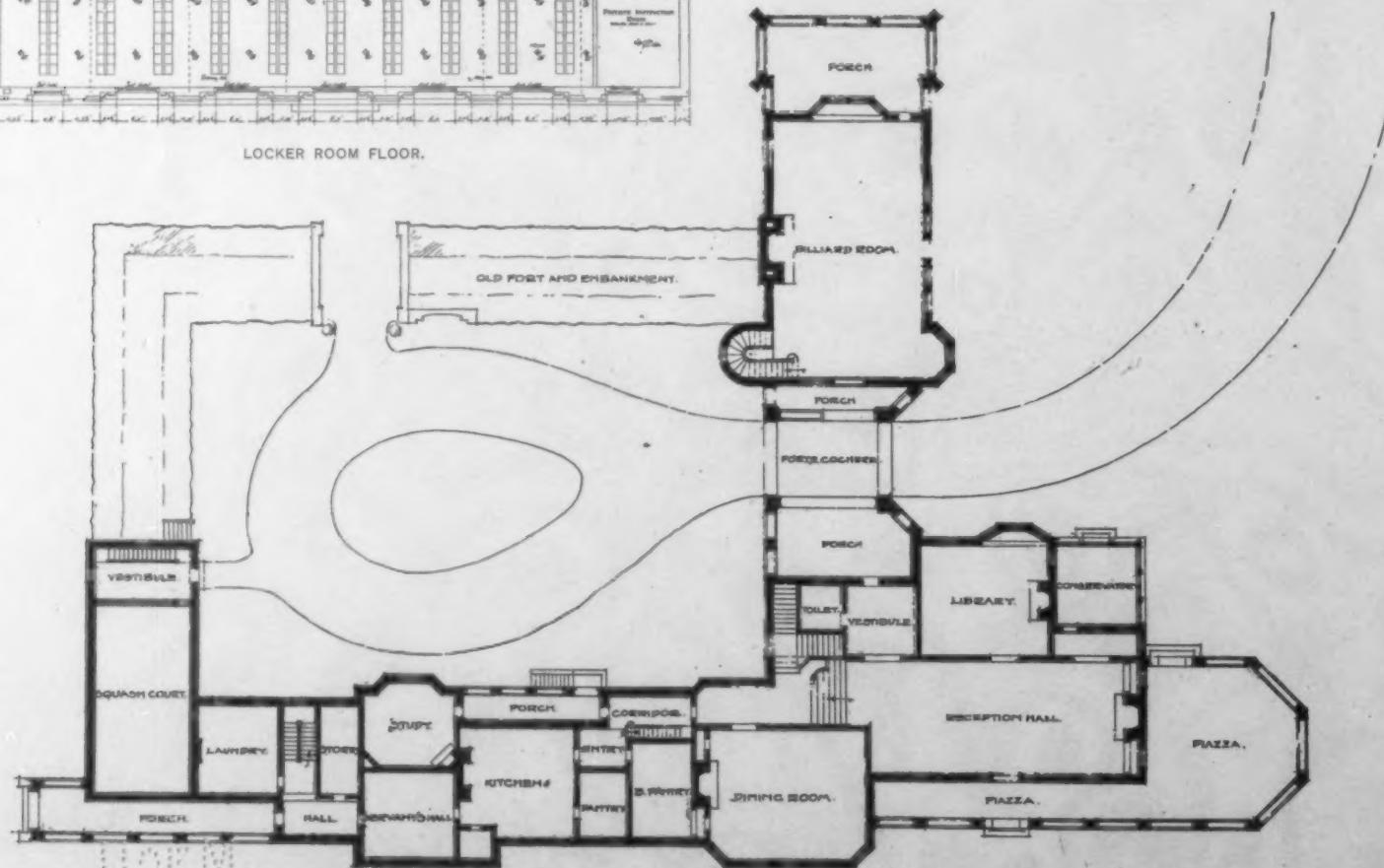


RUNNING TRACK LEVEL.



LOCKER ROOM FLOOR.

V
PLANS,
CINCINNATI GYMNASIUM AND ATHLETIC CLUB,
CINCINNATI, OHIO.
WERNER & ADKINS, ARCHITECTS.

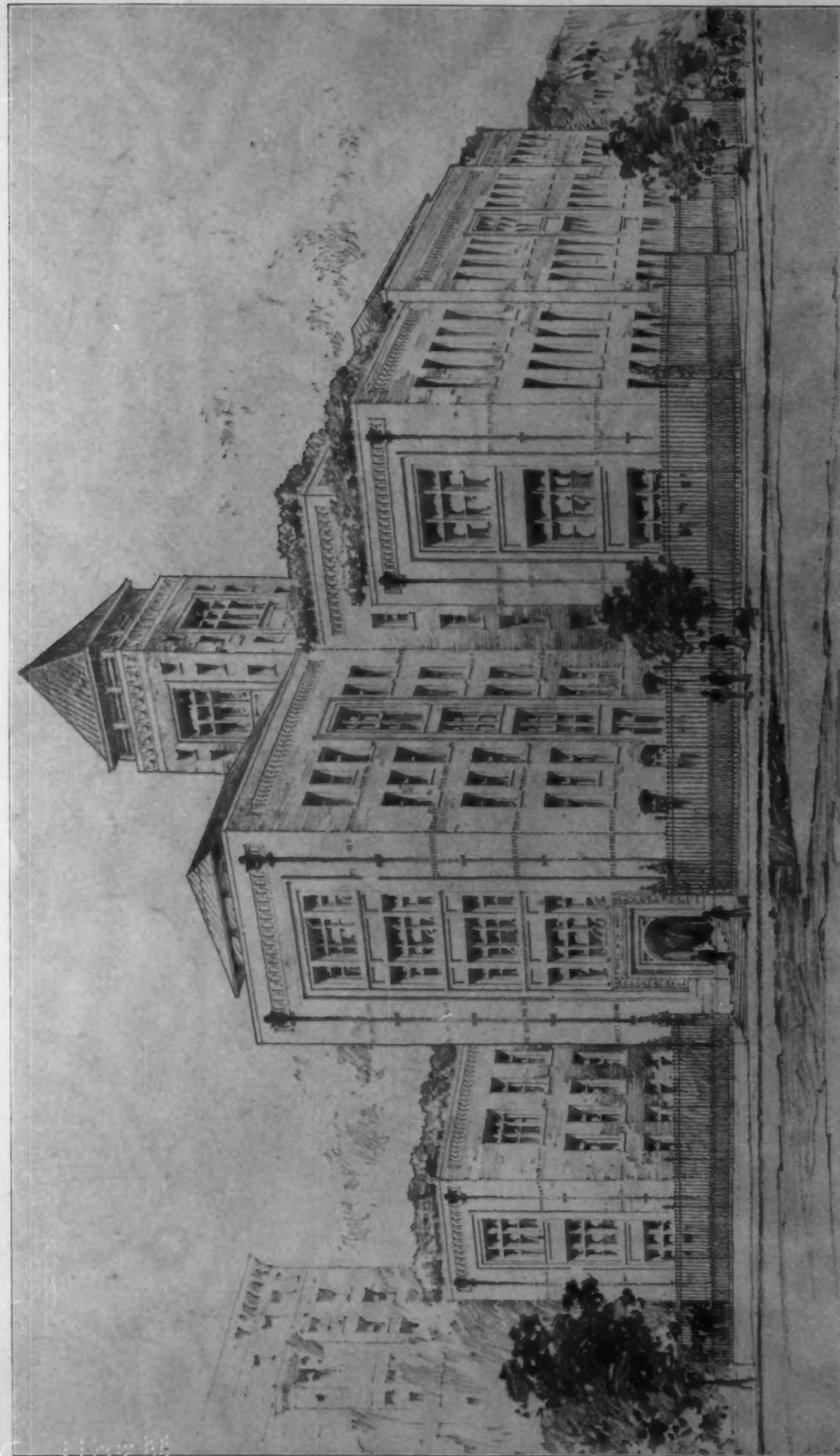


PLAN, HOUSE, LLOYD'S NECK, L. I. BORING & TILTON, ARCHITECTS.

THE BRICKBUILDER.

VOL. 12. NO. 8.

PLATE 59.



NEW BUILDING FOR THE LONG ISLAND COLLEGE HOSPITAL, BROOKLYN, N.Y.

JOHN GALEN HOWARD AND D. EVERETT WAID, ARCHITECTS.

THE BRICKBUILDER.

VOL. 12. NO. 8.

PLATE 62.



CHAPEL IN PALAZZO DEL TYRCO, SIENA, ITALY.

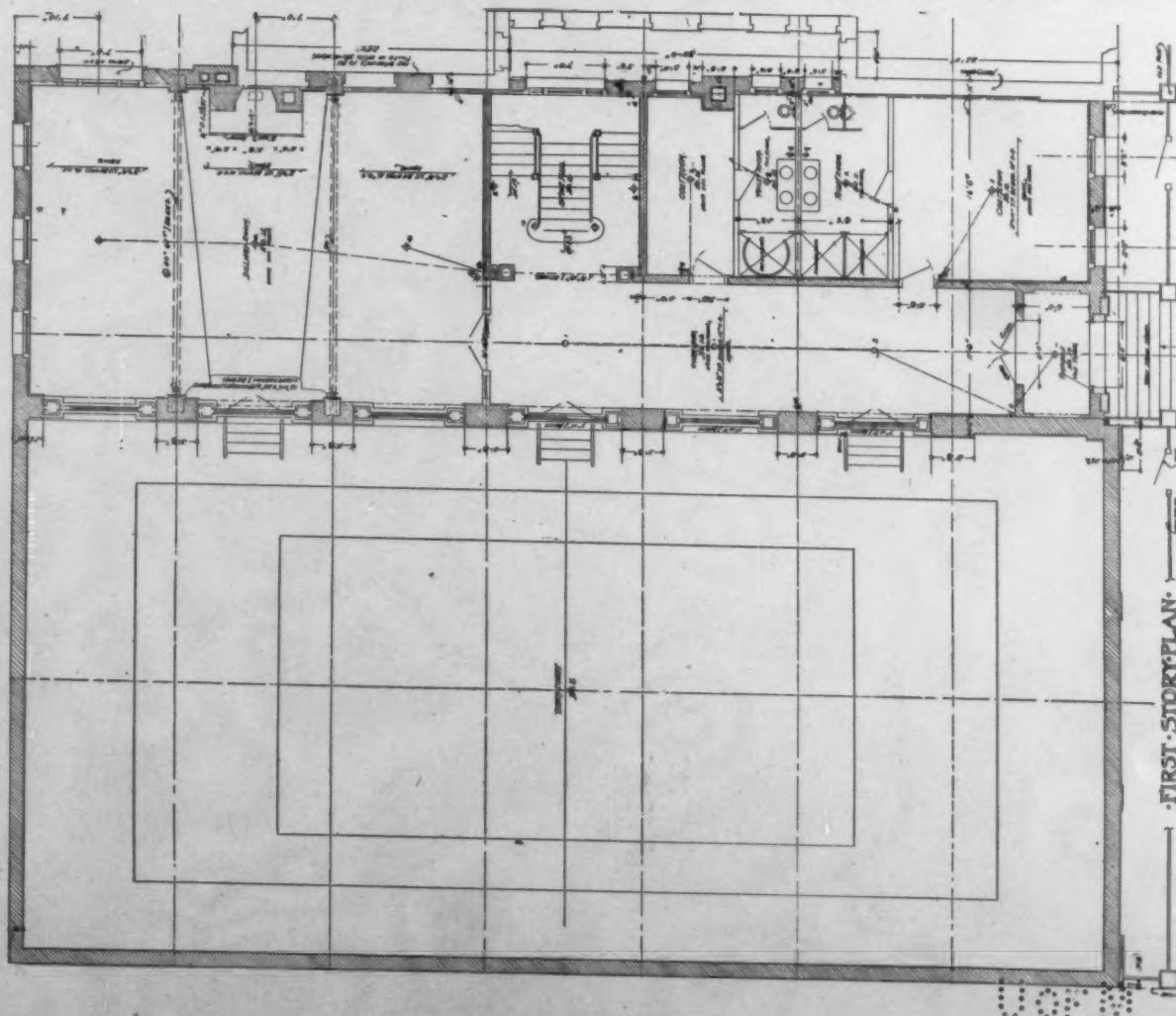
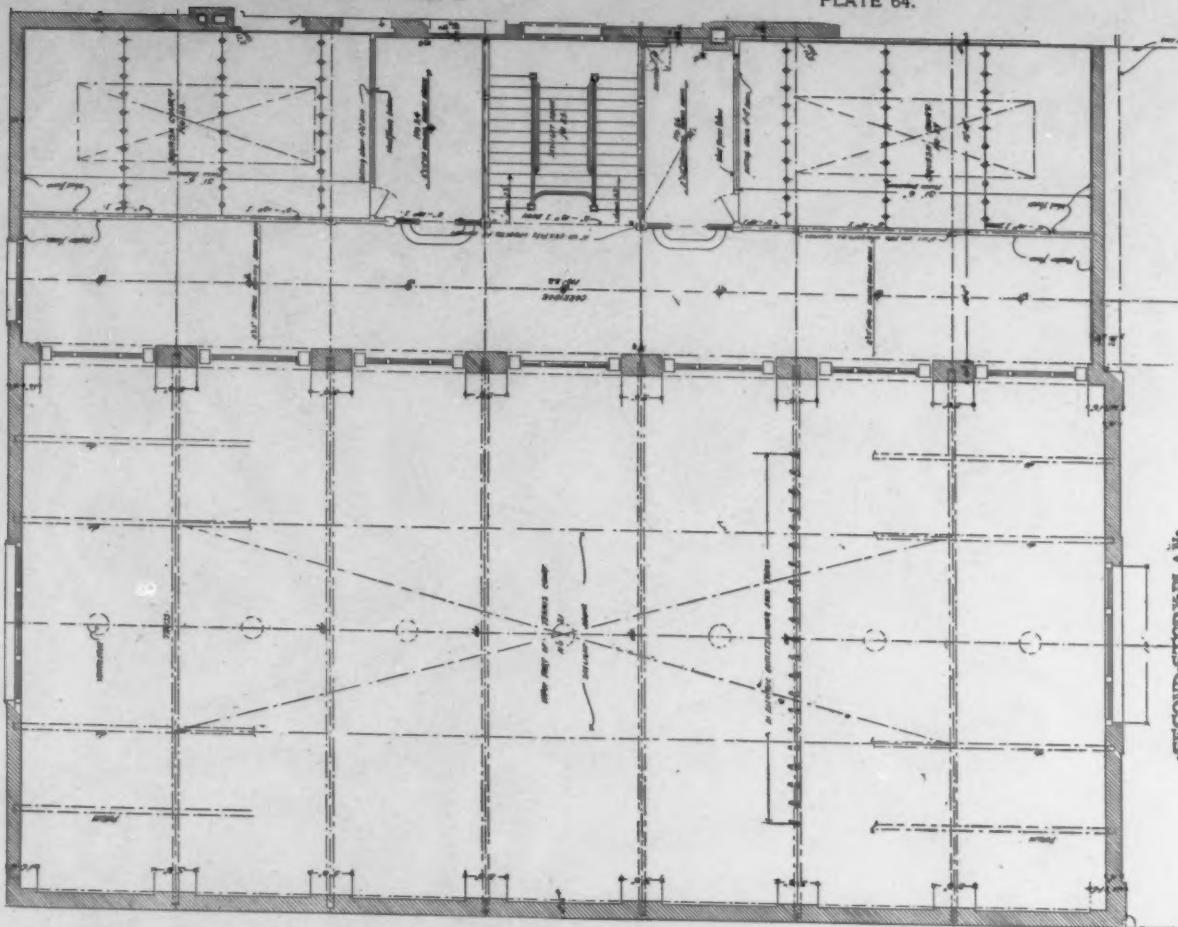
MEASURED AND DRAWN BY WILLIAM L. WELTON, ROTCH TRAVELING SCHOLAR.

W 3011

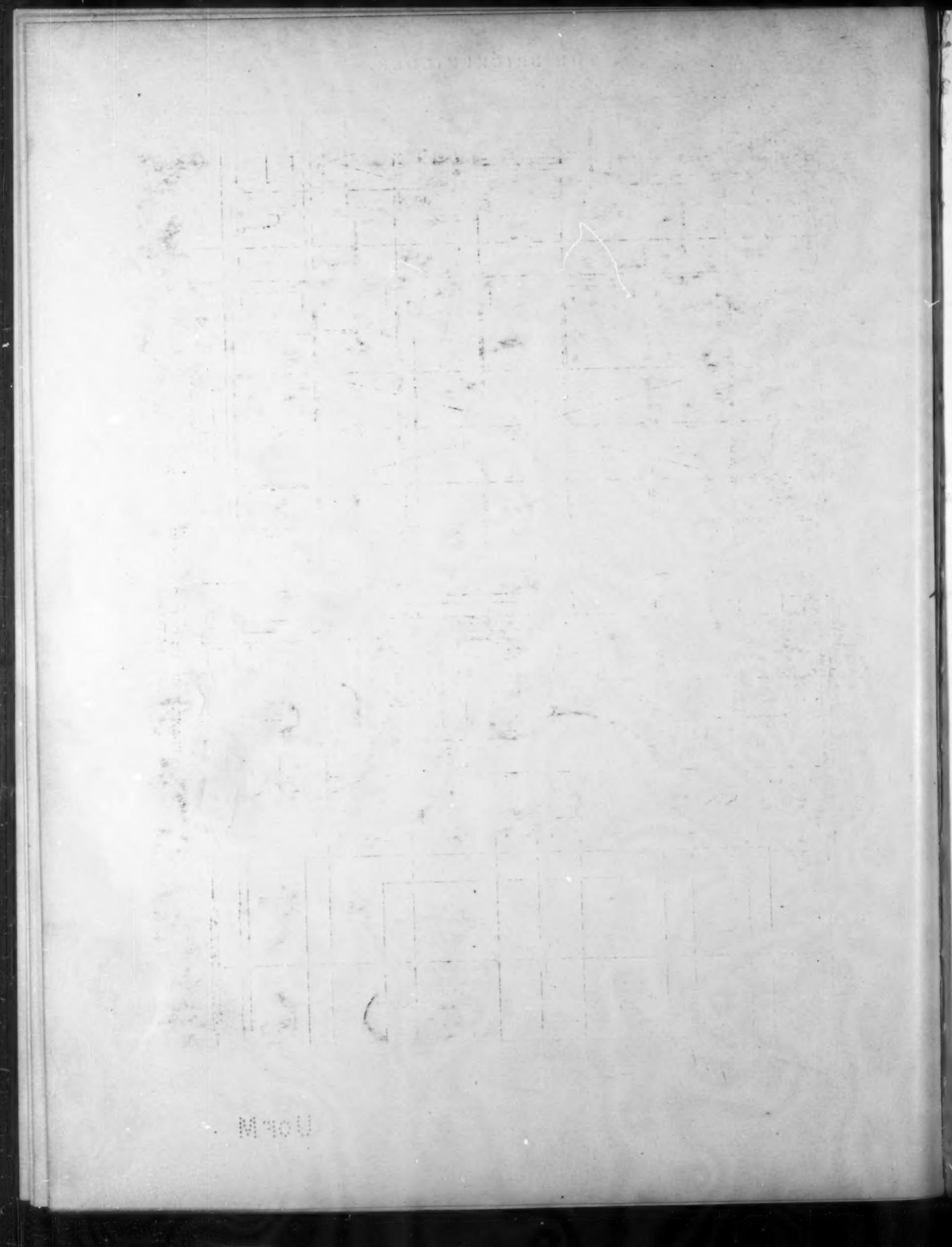
THE BRICKBUILDER.

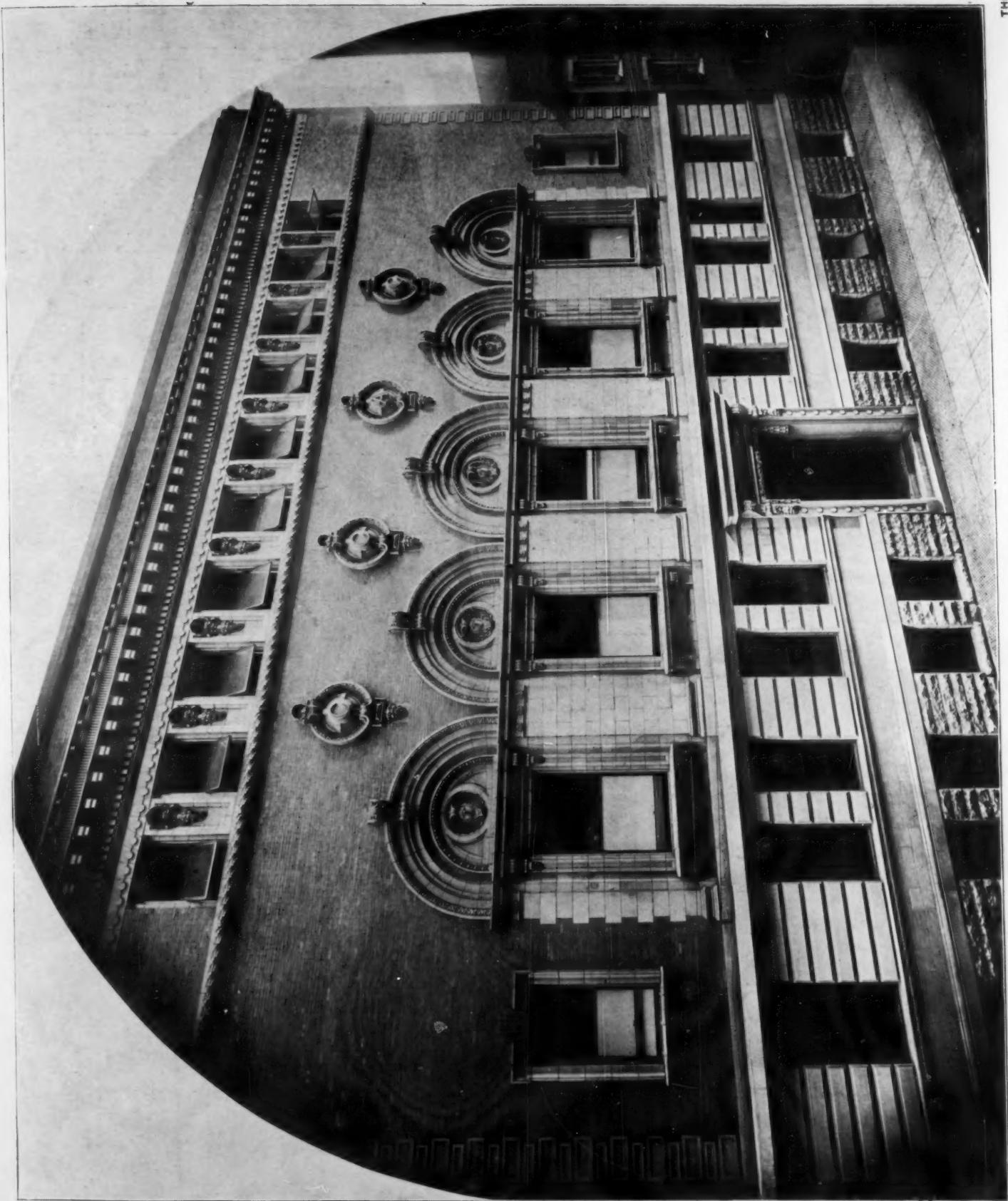
VOL. 12. NO. 8.

PLATE 64.



PLANS, PRIVATE CASINO, BROOKLYN, N. Y.
BORING & TILTON, ARCHITECTS.

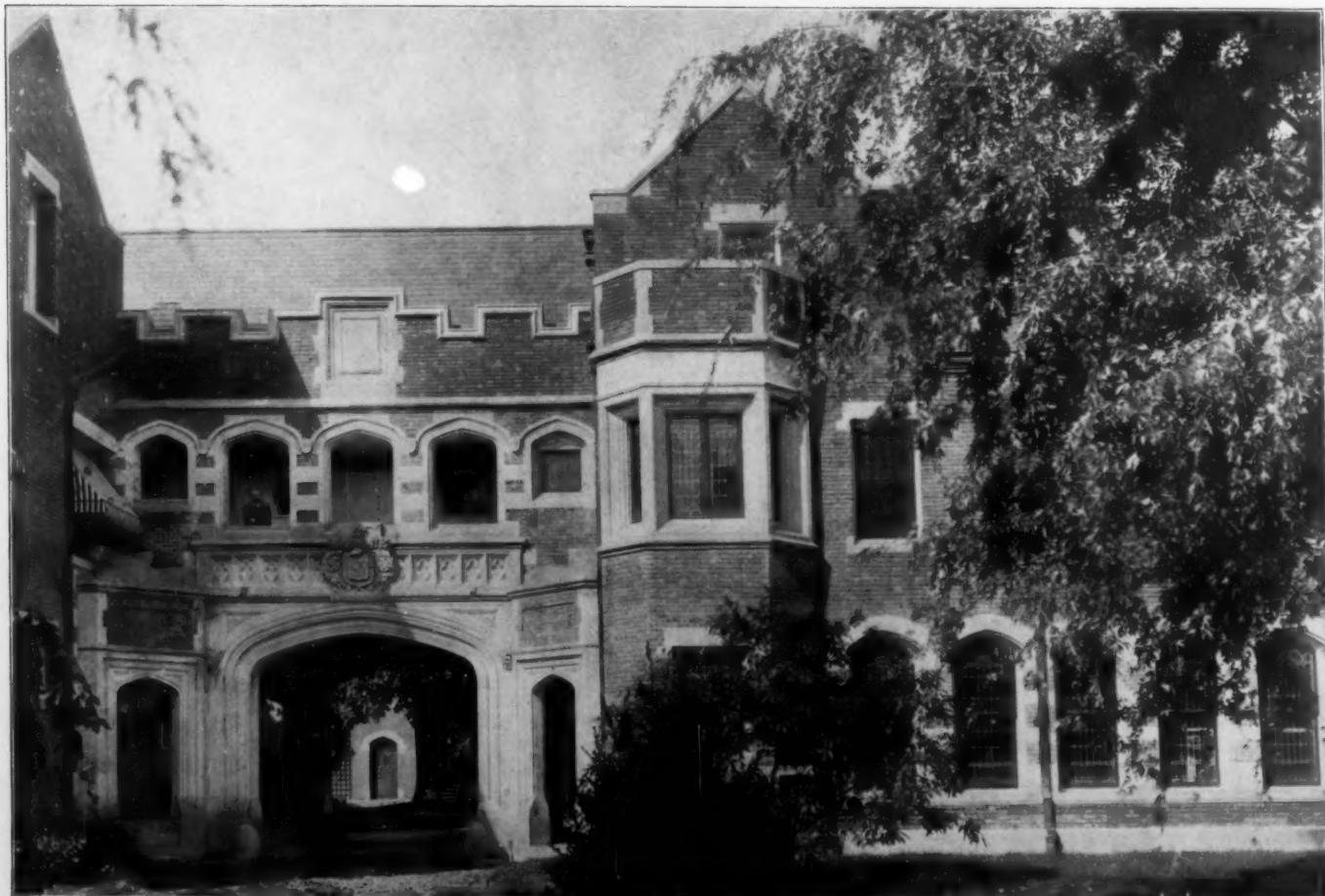




THE BRICKBUILDER,
AUGUST,
1903.

CINCINNATI GYMNASIUM AND ATHLETIC CLUB, CINCINNATI, OHIO.
WERNER & ADKINS, ARCHITECTS.

Minou



HOUSE AT LLOYD'S NECK, LONG ISLAND, N. Y.
BORING & TILTON, ARCHITECTS.

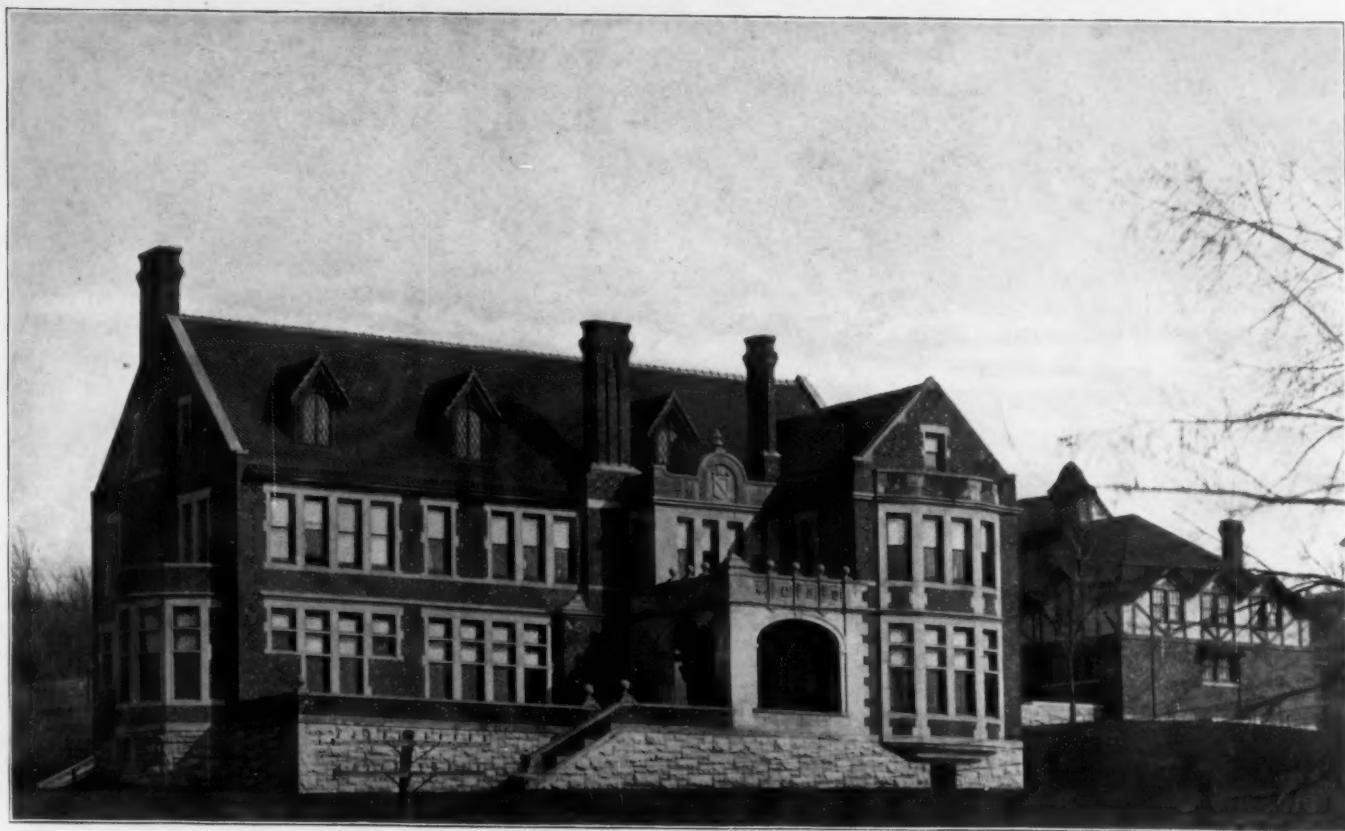
U.S.P.M.

THE BRICKBUILDER,
AUGUST,
1903.



HOUSE, RIVERSIDE DRIVE, NEW YORK CITY.
HENRY & TALLANT, ARCHITECTS.

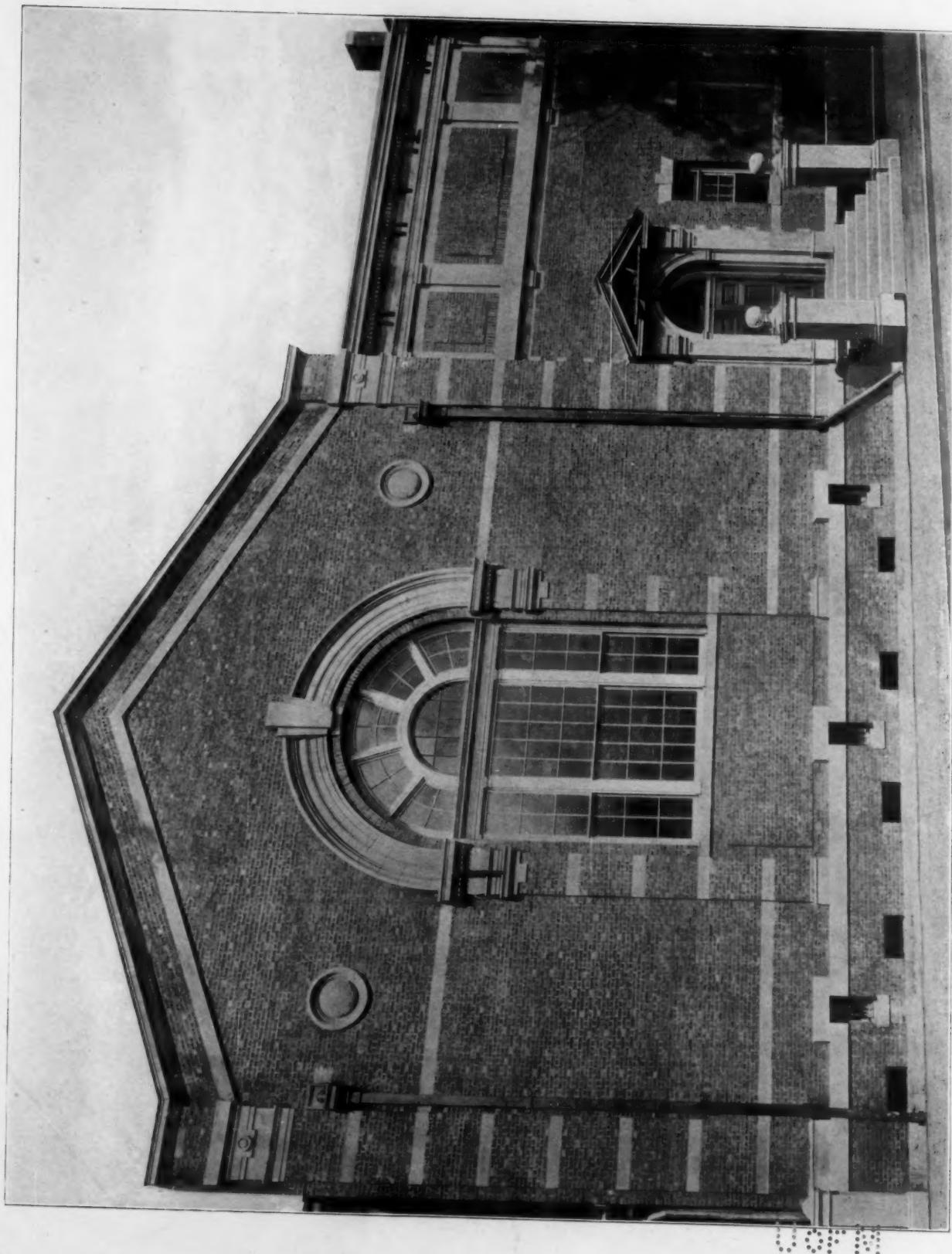
THE BRICKBUILDER,
AUGUST,
1903.



HOUSE AT SYRACUSE, N. Y.
BENSON & BROCKWAY, ARCHITECTS.

THE BRICKBUILDER,
AUGUST,
1903.

1000



PRIVATE CASINO, BROOKLYN, N. Y.
BORING & TILTON, ARCHITECTS.

THE BRICKBUILDER,
AUGUST,
1903.



HOUSE AT LLOYD'S NECK, LONG ISLAND, N. Y.
BORING & TILTON, ARCHITECTS.

UOPM

THE BRICKBUILDER,
AUGUST,
1903.